

TWENTY-EIGHT PAGES

# THE NEW YORK DRAMATIC MIRROR

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## THE MATINEE GIRL.

Alice Nielsen's new posters are about the prettiest that have been in town since I've been taking notice. They represent a nice clean little girl with her hair brushed back from a forehead "broad and low," as Laura Jean would say, nice eyes and a kissable mouth.

If she is as nice as she looks I imagine the chappies will experience some genuine heart throbs. She looks just a little bit like Edna May, who has the London Johnnies, including "the best families," at her feet.

Those peachy pinafore little girls are very fetching. The only trouble is they get spoiled early in the game and begin to "put on side," as Marie Stadholme would say.

When a girl gets so she doesn't know how many diamond rings she has, she acquires a blase look and an "I-don't-really-have-to-work-you-know" air that takes every bit of charm away from her.

When I see a girl starting out on a stage career with everything looking rosy for her I always feel grandmotherly. I want to give her some good advice about keeping her head on straight.

Miss Nielsen is a genuinely pretty, genuinely young woman, and while I haven't seen her act or heard her sing I've read of her success, and hope she will always be as girly-girly as her posters, in her "art" as well as in her personality.

The unnatural theatrical lithograph has received its knock-out blow. I think it was that poster of Mr. Fitzsimmons that acted as the chance blow that almost killed the too beautiful lithographs that our actors used to delight in.

I have one of the Fitzsimmons posters, and it is one of the proudest of my possessions. It represents the great pugilist with a look of satisfied benevolence, wearing immaculate evening dress with a cape coat carelessly thrown over one arm and a locket and chain resembling an anchor cable draped over his solar plexus.

Over the picture is the name of the champion in large black letters, and under it in letters almost equally large and black is printed the "Church of the Holy Reformation."

In small print elsewhere you may read that the pugilist is going to box at an exhibition in aid of the church. But that doesn't count, really.

Whenever I feel blue or gloomy about life and its responsibilities I go in and look at that poster and get gay. It's funnier than *Puck and Judge*. It's the funniest thing that ever happened. I've been offered everything for it, but I'd not part with it for a diamond "tarara." It is my gloom destroyer.

I can remember when our fences used to be plastered with hideous posters of unnatural pink girls, the "Mad Sisters," or the renowned comic vocalists, "Dorrie and Tottie Tighttits."

But it is all over now, thank goodness. The same wave of aesthetic reform that banished the parlor stove drove these monstrosities from our fences. Then we began to get beautiful actors—fully dressed, it is true—but altogether too sweetly pretty for real life. There was Chauncey and Andy and Sothern represented with soulful velvet eyes, and Robert Hilliard—oh, so devilish!—haughty Hackett, yes, and John Drew looking off into the distance as though he saw a pie somewhere on the sunset's purple rim.

We Matinee Girls all but left home during this era. As for me, I began to talk to myself and count my fingers. Any number of us wrote notes asking for spare hours in lives & la Elsie De Wolfe. It was up to us.

Now we are getting down to cold type, and it's so much nicer: more artistic, dignified, and in so much better taste. A collection of these beautiful actor posters will be among the curiosities ten years from now.

Weber and Fields have started a little scrap book of their own now. When I thought of what the "cosy music hall"—that's what the critics always call it—would be without the ever beautiful Ross and his tight fitting boots I became sad and melancholy.

"Ach Himmel!" I said. "Not a pityful! Not a pityful! Such an anguish between old college champs! Who could have expected such forgetfulness!"

Then I heard they had made up. The most beautiful man in New York was saved from the horrible fate of chasing potato bugs on a Jersey farm for the rest of his existence, and Weber and Fields felt that they could face life again. They say there were tears in Bonnie Maguire's blue eyes, and a break in Peter Dalley's voice the night that Ross didn't appear.

We girls aren't the only ones who have spots with each other, and say we aren't going to play. There are others.

The Matinee Girl is going to have a beautiful building presented to her by one of the most eminent and distinguished dramatic critics in New York. Isn't that nice?

He said so, and of course a true gentleman always keeps his word. Wishing to know something about the dog the Matinee Girl wrote to Mr. Robert Mayhew, an English chappie, who knows more about dogs than any man on earth.

This is what he said: "Bull pupa, in the language of the schoolbook, are embryo bulldogs ranging from the bib and tucker stage—from six weeks to three months old—to the time of teething—from four to seven months—and then to the time when hours are spent at the looking glass to see how the mustache is developing. This lasts to about sixteen months, when the cares of manhood can be shouldered."

You ask what are the principal and most desirable breeds. A bulldog is a breed *sui generis*. Of course there are strains, such as specimens that are descendants of a dog named 'Sancho Panza'; others that go back to 'Champion British Monarch,' or to 'Champion Rustic King'; and most of these are branches of a dog named 'Sheffield Cut,' who was responsible for the majority of the bulldogs of the present day.

A bulldog's distinguishing characteristics are extreme stupidity, a highly nervous organization, a heart bigger than the body, an intensely generous disposition, and a mind incapable of a mean thought. A bulldog loves from the tip of his blunt nose to the extreme point of his twisted tail and to the ends of his toe nails. He also hates in the same unreserved manner. In all his actions there is no half measure. His kiss is no simpering trifle, but a display of affection, which, were it after the manner of bipeds, would result in a bang louder than a door knocker.

It's worth being a dog to have anything as nice as that written about one, isn't it? That's the kind of a dog the Matinee Girl is going to have.

Ella Starr, whom everybody knows as "Starry," a rampant club woman, member of the P. W. L., the Twelfth Night and the Fandool clubs, has written a sketch for Amelia Somerville that is a corker.

"Starry" was such a popular girl that she used to have about seventeen different receptions and things to go to every evening. She had no nights off. She would run in and see one about half after midnight, and would say:

"I can only stay a minute, Matry; I am off to a Welsh rabbit party at May Robson's" or "a bus-scramble at Alice Fisher's."

This was the way in which she spent the hours that people usually consecrate to sleep. You can stand a certain amount of that sort of thing, but it isn't true what Arthur Brisbane says, that you can do without any.

So "Starry" became very ill, and was ill for a long time, and then sat up in a becoming kimono and lived on Jellies and violets and potted plants for a while.

But there are some of us you can't kill. And



when I met "Starry" on Broadway the other day she told me all about her new sketch, "The Poster Girl."

It's about a poor artist who has drawn a beautiful poster girl, crowned with roses and dressed in the very latest poster fashions.

He can't sell it, of course. It's too good. And he starves in the good old-fashioned way.

And as there's nothing doing he decides to fall asleep. Then he dreams that the beautiful poster girl steps from the frame and comforts him as only a poster girl can.

Better than that, she goes to the cupboard—and brings out blue points, and canvas back, and celery with mayonnaise and frankfurters, and a small bottle.

They have a lovely time. Then he wakes up. It's all a measly dream. The jolly girl who talked in epigrams and did a song and dance and charmed away his loneliness is up on the wall smiling as though nothing had happened.

Then in comes an editor—one of the rare sort that knows a good thing when he sees it—and buys it for a princely sum. And the band plays!

Of course this would never happen in a thousand years. In real life the artist would have to take a sandwich out with him before he could sell it. I suppose it wouldn't do to end it that way.

Two of the loveliest Julianas that ever happened are on Broadway now—she of the feverish checks (see last year's poster), and her of the dimpled chin.

Neither great. Simply lovely. After all, that's all that counts. One wedded to her art, and the other to a millionaire.

If Josephine had worn the gowns that Miss Arthur trails about the stage as though snarlings grew on lampposts, Napoleon never would have divorced her. He would have bought her a theatre to play with.

And if Barbara Frietchie had been a girl like Julia Marlowe, Stonewall Jackson would have taken off his hat and given up the game right off without any more trouble.

Some day soon, some bright young playwright will write a play with a Mind Wave in it. We are tired of the tobacco of French farce that we've been getting. We are tired of the pure wholesome plays with real cows on the stage. And we are even tired of the hero in boots and spurs and plumes, and the problem play, and the wicked lady play, and all the others.

But the Mind Wave is new, and if properly worked out it ought to be a thriller. The mys-

tery of souls signalling through space, through time to eternity—held by the mystical silver line—from one brain to another, this theme could be made more interesting, more awful, more romantic or more funny than anything we have been getting of late.

It could be Corelli-esque and in the clouds, dealing with other worlds and other people, or it could be brought up to the present, to Broadway and Fifth Avenue and the Bowery. Fancy the comic opera that could be built around two human beings stumbling through life impelled by mysterious currents of this sort.

Here would be complications greater than obscure relationships and mistaken identities. Yes, even greater than the girl in the boy's suit whom everybody imagines is a man in spite of her sudden hips.

I am simply fascinated by the idea—so much so that I am afraid to read about it. I fear that I would become a confirmed mystic. Just imagine me as a mystic. Funny, isn't it?

THE MATINEE GIRL.

Daniel Frohman's Stock company, formerly the Lyceum Theatre Stock company, will begin a New York season at Daly's Theatre on Nov. 27 in Henry Arthur Jones' comedy, *The Manoeuvres of Jane*, the cast including Mary Manning, Elizabeth Tyree, Mrs. Charles Walcott, Mrs. Thomas Whiffen, Ethel Hornick, Jessie Busley, Charlotte Crane, Alison Skipworth, Ethel Sanborn, Charles Walcott, Ferdinand Gottschalk, Charles Harbury, George C. Boniface, William Courtenay, John Findlay, William Eville, and H. S. Taber. Other members of the stock company, John Mason, Edward J. Morgan, Felix Morris, Linda Spong, and Olive May, are announced to appear in later productions, the company remaining at the theatre throughout the season. New plays by Arthur W. Pinero, R. C. Carton, Sydney Rosenfeld, G. W. Presbury, and Richard F. Carroll, are promised for production either at Daly's or the Lyceum. The Lyceum will be devoted to stellar engagements and to special presentations of new plays.

THE STOCK SEASON AT DALY'S.

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THE SENSITIVE BUSINESS MAN.

S. R. Ricaby, agent for Dolan and Lenhart, put out in Brooklyn last week a lot of cloth banners reading, "A High Toned Burglar," and as a consequence several complaints were made to Manager Wilson, of the Gayety Theatre, by business men who objected to the wording of the signs. One man declared, bitterly, that the sign over his door was a direct insinuation as to his business integrity, and as he had just secured relief under the new bankruptcy law, he intimated that the play name made him the laughing stock of his neighbors.

## GOSSIP.

The Traveling Theatrical Mechanics' Protective Association was organized at a meeting in Central Hall, this city, recently. The head quarters will be in New York.

D. P. Phillips, agent for Mahara's Minstrels, was arrested on Oct. 16 at Hamilton, Ont., charged with smuggling printing into Canada. Phillips had fled from the officers, but as the duty was subsequently paid he was released.

The employees of the Schultz Opera House, Zanesville, O., on Oct. 14 passed resolutions on the recent death of Manager R. D. Schultz. The committee were Robert McGruder, O. C. Fulerton, C. H. Bea, C. E. Hook, and Harry W. Ross.

James C. Stevens, of the Jefferson De Angelis Opera company, and Edith Hill, of the Andrews Opera company, were married at Huntington, Ind., Oct. 12.

Manager Gustave J. Saller, of Bucher's Opera House, Massillon, O., was married to Maud Gadis, of that city, recently.

Mr. Bluff of New York is reported to have closed at Tyrone, Pa., Oct. 17.

W. S. Burton, a bill poster, of Richmond, Va., was married to Florence Dickenson, of that city, at Goldsboro, N. C., Oct. 19.

J. Harvey Cook has purchased the Elroy Stock company, which hereafter will be known as the Cook-Church Stock company, featuring Mr. Cook and Lotta Church.

During the performance of *A Milk White Flag* at Salt Lake City Oct. 7 one of the Lawrence Sisters fell and broke her ankle. She is recovering rapidly.

Al. Harris and Lillian Sutton, manager and leading lady with Walter E. Perkins, were married on Oct. 12 at Butte, Mont.

A divorce was granted to Belle Archer, at Trenton, N. J., recently, separating her from her husband, Herbert Archer.

E. W. Krackowizer has resigned as manager of the Choir Invisible.

Nida Rhea Pangie, and Director Harry E. Allen, of the National Theatre company, will be married at Viroqua, Wis., on Thursday.

Harry Courtaine, who has been confined to his room for several months by illness, is able to be about again.

The tour of Mr. Plaster of Paris (Eastern) company came to an end at Morristown, N. J., recently. The company have returned to New York.

Oscar Hammerstein has postponed the building of his proposed new theatre, owing to the scarcity of iron.

The Lambardi Italian Opera company, reported to have disbanded in Kansas City on Oct. 22, have reorganized.

Erroll Dunbar, leading man of Morrison's Faust company (Eastern), celebrated his five hundredth performance of *Mephisto* recently at Terre Haute, Ind.

Allen Dunn, engaged for Harry Corson Clarke's production of *What Happened to Jones*, was taken ill with malarial fever upon the eve of his proposed departure from Honolulu for San Francisco, and was obliged to cancel his contract. He is now in the Queen's Hospital, Honolulu, on the road to recovery.

An excellent portrait in oil of the late Lizzie Macnichol has been unveiled at the American Theatre, where she sang with great success for two seasons. The portrait was painted by Dr. J. P. Flagg, who also died recently, for Henry W. Savage, proprietor of the Castle Square Opera company.

Georgia Welles escaped a serious accident during the first performance of *Held by the Enemy* at the Murray Hill Theatre, on Oct. 16. While at the open fire place in the first act, her skirt accidentally became ignited, but with great presence of mind she crushed out the flames.

Milton Lipman and Dodson Mitchell have secured from Smyth and Rice the right to present *My Friend from India* this season, and a company under their management is touring with success in the play.

A decree of divorce has been granted to Helen Ferree from Owen Ferree, by Judge Russell of the Supreme Court.

Eugenia Hayden played the part of Jeanne Pontbichot in *In Paradise* after but two rehearsals, Oct. 9, and scored a hit. She will continue in the role.

Harry Brown and William Broderick will not go with Milton Aborn's company, as reported.

Minnie Williams arrived last week from England, where for four years she has appeared at the leading vaudeville theatres and music halls in London and the provinces. Miss Williams is soon to be married to Gus Bruno, of At Gay Island.

Dorothy Unser was ill last Wednesday when Gertrude Roosevelt played excellently her role at the Madison Square Theatre, where *Why Smith Left Home* is in its last week. Thursday evening will be "Mr. Smith's night."

Agnes Burroughs sued Joseph Jarrow last week to recover \$1,500 damages for alleged breach of contract. She claims that Jarrow engaged her in September to play the lead in *The Queen of Chinatown* at a salary of \$30 a week, and that she was discharged. The defense denies that any contract was made with her.

David Belasco will produce at the Herald Square Theatre, in January, a new comedy to be called *Naughty Anthony*. Its scene will be Chautauqua, N. Y., and the cast will include William Elton and W. J. Le Moyne.

Two oaken chests, said to have been the property of William Shakespeare, are to be sold in London. They were among the effects in Shakespeare's house, Stratford-on-Avon, purchased by the late C. S. Butler, M.P.

Madame Algeria de Reyna Barrion, widow of the late President of Guatemala, denied last week a rumor that she would become an actress.

Judgments were entered last week in this city against Harry Askin, in favor of Harry C. Martin, on a note made in 1892 to the order of Mrs. John A. McCaul; against the George W. Lester Company, in favor of Daniel A. Sweeney, for \$773 worth of costumes; and against Ada Colley, in favor of John O'Halloran, for \$174 for carriage hire.

A memorial monument to the late Helen Faucon has been placed in Llanysilio Church, near Bryntysilio, Llangollen, Wales.

Frederick Bond filed a petition in bankruptcy last week, with liabilities of \$3,857.

Enid Mayo, who sued the Metropolitan Street Railway Company to recover \$15,000 damages for injuries alleged to have been received by being thrown from a street car in this city in April, 1897, was awarded a verdict for \$1,000 last week.

The Clio Club were entertained at their meeting in this city, on Oct. 2



to their marriage, by the colonel. After the meeting has been crushed, there is a happy reunion in old England. The dialogue is in some places well chosen, but in the main part is flat and disappointing. The scene setting was elaborate and judicious. Benjamin Howard easily carried off the honors as Colonel Ackroyd. James Neill made the most of Major Ackroyd, a part which is beneath his abilities. Emmett Shakesford contributed a taking bit of work as Babaji. Frank Leary was happily cast as Sergeant Tomkins. Edgar Buame was entirely satisfactory as Hadji. Frank McVicars made an excellent General Irleton. John W. Burton was an unusual artistic Odette. Robert March was an admirable Goliath. Lydia Chapman acquitted herself well in a rather uneventful role. Grace Scott made a charming Little Caw, and the others were equal to the demands made upon them. Pudd'nhead Wilson 23-4.

At the Bijou Opera House A Stranger in New York opened for the week 22 to two good sized houses, and made a decided hit, due in large part to an excellent vocal performance. Miss G. L. Green, and Mrs. Martin, Eddie Kirby, Belle Darling, George Tallman, and Tom Martin, all contributed entertaining specialties. Paul Nicholson was somewhat of a disappointment as the Stranger, and Harry Rogers was a pleasing Collier Downey. Hopkins' Trans-Oceans 23-4.

The Max Bendix Concert on opened the entertainment course of the New York Hall 22 to a good sized audience. An admirable program was presented. Max Bendix, violinist, and Frederick Carberry, tenor, furnished the most acceptable numbers.

The Thirteenth Regiment Band, just returned from the Philippines, gave a most enjoyable concert at the Lyceum Theatre 22 to a large audience.

Manager Sam Shubert, of a Stranger in New York, has purchased the rights of Arthur James Paget's play "Moralist," which had its original performance at the Neil Stoll co. two weeks ago.

The management of the New Harmonia Theatre are making important stage improvements, and are preparing fresh scenery for forthcoming attractions.

F. C. CAMPBELL.

## LOUISVILLE.

Herculey's was dark 23-25. A Runaway Girl was seen 23-26, in Paradise 21. The Choir Invisible 1, 2.

The Avenue Theatre is having a prosperous week with The White Slave. The part of Lisa is well taken by Ruth Macaulay, and all of the parts are in capable hands. Ward and Vokes 23-4.

The most ambitious undertaking yet attempted by the Moffett co. at the Temple Theatre was the picture and scenic presentation of the play, *An Comedy of the King* 23-26. On account of the timeliness of Louise Mitchell the part of Julie was played by Eddie Darling. J. M. Murphy demonstrated his versatility by appearing to advantage in the heroic part of De la Tourmente. Robert McWade made a hit as Tripland, and all of the members of the co. acquitted themselves well. The special scenery and the costumes also call for special commendation.

The opening of the Bijou Concert and Festival of pipe, which concluded Oct. 21, was unprecedented. The local lodges have realized a very large sum, which will be put to the good uses that the funds of that organization always are. Edward Morebach, of the Buckingham Theatre, had charge of the music, and Prentiss Hamilton, long connected with Macaulay's, was actively in charge of the box-offices.

A number of persons volunteered to produce *She Stoops to Conquer* for charity.

The managers of the Lyceum course, that was successfully conducted last Winter, will arrange for a similar one in 1899. The sale of seats will be by subscription.

C. H. Shakesford has returned from the East, and has made his report to the committee in charge of the Musical Festival.

Louise Mitchell, who made such a favorable impression as leading woman of the Moffett Stock co., has been compelled to retire, the strain of twelve performances weekly, the necessary rehearsals and the time devoted to study, threatening collapse and nervous prostration. Miss Mitchell will rest under medical treatment in Chicago. Manager Moffett has secured Jeanette Rogers to succeed Miss Mitchell.

CHARLES D. CLARKE.

## NEWARK.

Andrew Mack in *The Last of the Robins* delighted a large house at the Newark Oct. 23. His singing was much enjoyed. The supporting co. is an excellent one. Cecilia Florence Ogle became an instant favorite. James O'Neill 23-4. Willie Collier 6-11.

The Newark Theatre has for its third attraction the famous *Uncle Nat*. The other parts are well taken and the entire performance is first-class. A fair sized house witnessed the opening of the engagement 23. Zora 24-30. The Sorrows of Satan 6-11.

At the Columbia Woman Against Woman by the stock 23-26 proved to crown the house, though this is noting unusual. Uncle Nat and Auntie Nat have most to do, while Mr. Brinker as the hero receives his general ovation. The other parts are well sustained. The Sporting Duchess 23-4. Charley's Aunt 6-11.

Robert Service began a week's engagement at the Empire just auspiciously 23. This is the first time this play has been seen in Newark. Flannigan's Ball 23-24. The Jays 6-11.

Manager Jones just secured the right to a number of very strong plays which will soon be presented by his stock co.

A benefit for the Masonic Home will be given at the Newark 20, with James O'Neill in *The Musketeers* as the attraction.

The advertising department of the Newark Theatre has reorganized and chosen the following officers: President, E. E. Poppe; Secretary, A. Bois; Treasurer, George Robbins. They will give a reception 10.

Broadway 10-21; Columbia, stock co. 10; Newark, Because She Loved Him So, good; New Century, A Trip to Compton, fair; Empire, The White Heather, profitable; Waldmann's, vaudeville, good.

C. Z. KENT.

## DETROIT.

Viola Allen in *The Christian* ended a week's engagement at the Detroit Oct. 21. Up to Wednesday the crowds were great, but they were nothing to the rush in the latter part of the week. It seemed as though there was a mob encamped around the theatre at all hours, waiting for the doors to be opened, and hundreds were forced to sit at every performance. To get into the evening performance the audience were in waiting before the audience was dismissed in the afternoon. Standing room at all the performances was eagerly bought up in all parts of the house.

The Gran Opera co. came to the Detroit 23. Carmen was the opening opera, and it had been announced weeks ago that Mrs. Allen would sing the title-role, but when the time came Calvo had to sing the title-role, and the evening papers announced the fact that the part of Carmen would be sung by Susanne Adams. Of course this was a great disappointment to many who had expected to hear Calvo on that evening, and probably hundreds had bought seats from that desire. But they were very nearly consoled at least by the splendid singing of Susanne Adams. The Baker of Seville was sung 24, with Marceline Somers, Anna Boudin, and Campanari. De Reske, Salomon, and Pini-Corsi in the cast. Mignon was the bill 25, and the season closed 25 with Faust, and this time the people were not disappointed, for Calvo took the role of Mephistopheles, and she was in magnificent voice. Miles, O'Donnell, and McFadden. Dipped Butterie, Menz, and Edward de Rosse, sang with her, and a grander rendering of Gounod's masterpiece could not well be imagined. The engagement was a brilliant success in all ways. Sol Smith Russell 26-28.

At the Lyceum, that splendid play, *Sowing the Wind*, is running 23-28. Who is Who 23-24.

Devil's Island is the attraction at Whitmer's 22-28. Hearts of the Blue Ridge 23-4.

KIMBAL.

## DENVER.

The theatres have been given over exclusively to "hot" shows 12-21, the Tabor offering A Hot Old Time and the Denver The Hottest Coat in Dixie. Both drew good business.

A Hot Old Time, as presented by the present co., does not seem sensational. Those refined and dainty conditions, the lace, and costly milks from the cast. To be sure, John H. Smith has done much to make these eccentricities and mannerisms that confused Mr. Hay's creation of the part of Larry Money such a contribution to the art histronic, but no one could possibly equal Mr. Hay in his gay, roister and other animal imitations. Seriously, the only things about the show worth mentioning were the clever and graceful dances of John and Alice Gleeson and Annie St. Tel. Next week we will again have the very potent reason that caused Mr. Smith to go forth from his abode.

A colored co. appeared at the Denver and gave a novel entertainment, quite appropriately styled The Hottest Coat in Dixie. The performance was most meritorious and worthy of the large patronage it received. The co. is by far the best colored organization that has visited Denver. Some of the girls in the cast, Misses Neal, G. Hawkins, and Jessie Hamilton, are the splendid manner in which they rendered their songs. In fact the whole co. deserves praise for its combination of merit and evident desire to please. The Hottest Coat in Dixie is a clean musical show, free from the ordinary vulgarities of such entertainments.

Miss John Ellitch Jr., proprietor of Ellitch's Gardens, has gone East, presumably upon business connected with her next Summer's season.

F. E. CARSTARPHEN.

## KANSAS CITY.

The Indianapolis Opera co., which originated at Marion, Indiana, and made a successful tour through South America and Mexico, failed to draw well on the return of their tour and collapsed after a week's moderate business. Oct. 21, a reorganization was ef-

fected, however, and Signorina Collamarini became the leader of the organization, which will open for three performances at the Coates 27, 28, afterward taking to the road. Fred Oliver, of San Francisco, was the American manager and has withdrawn from the co. Collamarini, Signorina, and a number of the best singers will remain with the co. while a number of the others will leave it. These persons are thoroughly capable and give splendid performances. The Purple Lady 20-4.

Chauvene Olcott appeared at the Grand Opera House 23-28 in his new play, *A Romance of Athlone*. Primrose and Ducktail's Minstrels 29-4.

Howland's Wife, a lively farce, was put on by the Woodward Stock co. at the Auditorium 22-28 and afforded the members of the co. ample opportunity to work up in comedy roles, many of them improving over previous performances. The play was ratified at a lively rate and offered a decided contrast to the tearful Camille that preceded it. Madame Sans Gene 20-21.

At Convention Hall the Maurice Grau Opera co. 20-21.

Valentine Abt, mandolinist, delighted a fair audience at the Academy of Music 22. He appears under the auspices of the Kansas City Mandolin Orchestra.

FRANK R. WILCOX.

## NEW ORLEANS.

At the Grand Opera House the Baldwin-McRae Stock co., No. 1, opened the fourth week of its successful engagement here by presenting Around the World in Eighty Days 22-28. The entire strength of the co. was brought into play, and the production of the play was all that could be desired. Esther Lyon, Virginia Johnson, William Farnum, and Thomas C. Keogh were the principals in the cast, and their endeavors were more than satisfactory.

Dear Old Charley, with George Boniface, Jr., in the title-role, was the attraction at the Tulane 22. George Ober, Stephen Maley, Kathryn Outerman, and Bertha Waitzinger are also in the co. Lewis Morris, James E. Hackett 5-11.

Al. G. Field's Minstrels was at the Crescent 22-28, and maintained their reputation as being one of the best minstrel co. on the road. The Musketeers 20-4.

Senior Juan F. Montero, of Havana, Cuba, and his stage-manager, C. J. Carpenter, are in the city for the purpose of engaging vaudeville artists. Considerable theatrical furnishings are being purchased by him, to be used in renovating their theatre.

Manager F. Charley, of the French Opera House, announces by letter from Paris the complete selection of his troupe for the approaching opera season. The co. is due here 2, and will rehearse until 24, when it will make its bow to our public.

J. MARSHALL QUINTERO.

## COLUMBUS.

The Telephone Girl did a good business at the South Oct. 18, 19. Will H. Simon was good as Nix, as was also Jessie Marries as Estelle. James F. McDaniel and Nellie Douglass repeated their hits of last season. Shenandoah, with a competent cast, did a fair business 20, 21. The scenic effects were excellent. W. H. Whitecat and Robert Elliot carried off the honors. Eddie Dale was also pleasing. Tim Murphy presented *The Changeling* to fair houses 22, 23. As the governor, Mr. Murphy presented a character sketch that would be difficult to better. He was well assisted by Al. Lipman, Joe Fitzpatrick, Dorothy Sherrod, and Charlotte Lambeth. Roland Reed 24. The Chorus Invisible 25. A Runaway Girl 1, 2. The Highwayman 3, 4.

Yellow Diamond again packed the High Street 20, 21 for its return 23, 24, being the rule at every performance. Two Jolly Bowers did a fair business 22, 23. John P. Leonard, a prime favorite, scored heavily. The rest of the co. was competent. Miss Elm did well. Who is Who 23-24. J. K. Ennett and Lotte Gibson 20-1. George W. Monroe 24.

The Grand will open 26 with Hurly Burly. J. R. DAVIE.

## CLEVELAND.

The event of the theatrical season so far was the short engagement of the Metropolitan Grand Opera co., which played four performances at the Euclid Avenue Opera House 20-23, opening with *The Barber of Seville*. Carmen will be sung 27. La Traviata at the Metropolitan 23-26. West's Minstrels 20-4.

At the Lyceum Theatre 22-28 West's Minstrels held forth to big crowds, and although there have been records broken at this popular house this season, it remained for West's superb organization to exceed them all, playing to S. R. O. at each performance. The Bill is a good one and headed by such comedians as Carroll Johnson, Robert Mack, Tom Lewis, and a lot of other comedians with Richard J. Jose in the lead.

At the Cleveland Theatre the audience witnessed Elmer Vance's thrilling play, *The Limited Mail*. At Piney Ridge 20-4.

The Baker Sisters and their mother have returned home after touring Indiana and Michigan with a stock company.

Harold Busha, a local theatrical agent and author of several plays, is back home for the Winter, after managing a Midway attraction there in the South.

WILLIAM CRASTON.

## INDIANAPOLIS.

The Grand Stock co. presented *Lady Windermere's Fan* Oct. 23-26. The performance was given in such a way as to reflect credit upon the entire co. Business continues good. A Wife's Peril 20-4.

Roland Reed appeared at English's Oct. 25 in *His Father's Boy*. The play is a new one to this city, and was well received. Tim Murphy 26-28. The Chair Invisible 20-1. In Parades 4. Metropolitan Opera co. 6. Ward and Vokes 23.

Rag time reigned supreme at the Park, with a Rag Time Reception as the attraction 23-25. The performance is good throughout, and the capacity of the house was tested at every performance. Two July 26.

J. H. McFadden is in the city on business connected with the girl with the Auburn Hair. She may be seen here at the Grand.

Herman A. Sheldon, one of last year's favorite members of the stock co., has returned for this season, much to the gratification of his many friends.

Louise Weston Jones, of this city, has composed a song entitled "Shore That Day," which promises to make a hit.

ALLEN E. WOODALL.

## OMAHA.

The Bellisted-Ballinger Band at the Auditorium is drawing better and better as the exposition nears its close, and the appreciation shown is evidently most pleasing to the leaders, for they are very generous to the members of the audience, giving extra numbers after nearly every concert. Negotiations are already pending for a return visit next Summer. Many of the amusement resorts on the Midway have closed, for the October nights are not very conducive to shooting the chutes and the many other Summer amusements.

At Boyd's Theatre Skipped by the Light of the Moon 20, 21. Eugene Blair, the girl with the Auburn Hair, in a Lady of Quality opened for a week 22 under most flattering auspices.

Manager Cole, of the Trocadero, has put on Martha at his cozy little house, the opera being repeated at the request of a large number of his regular patrons. Otto Meissner, the new prima donna, continues to shine, and is doing good work in the part of Arline. Jim Taylor's well-trained voice is heard to advantage in the part of Thedra, and William Riley Hatch is good as Arthura. J. H. RINGWALT.

## JERSEY CITY.

Phraso was presented at the Academy of Music 23-26 to good patronage. It was a neat production. Odette Tyler, R. H. McDaniel, and J. E. Bourne headed an excellent cast, which was the best of satisfaction. Secret Service 20-4. Kelvin 20-21.

Hearts of Oak received an excellent production at the Bijou Theatre 23-25 to fair business. E. P. Julian, Mrs. Hamilton, Little Margaret Cecil, and Thomas M. Hunter, were the favorites of a large cast. The play was well mounted and was well received. A Hot Old Time 20-4. The White Heather.

Lawrence Edgington, stage-manager of the Phraso co., an old acquaintance here, received a warm reception from his many friends while in the city 23-28.

Among the latest bookings at the Bijou Theatre are Ward and Vokes, Through the Breakers, and What Happened to June. At the Academy of Music the Heart of Maryland, At the White Horse Tavern, Why Smith Left Home, and The Girl from Martin's.

WALTER C. SMITH.

## PITTSBURG.

One of the most finished performances given by the stock co. at the Grand this season, so far, was that of A Bachelor's Romance produced Oct. 23-28 to crowded houses at every performance. James E. Niles, son of David Holmes, Robert Banister, and Martin Bogg, and Marion Ballou as Sylvie received numerous curtain calls for their excellent work. The rest of the cast was of a high order. Next week, Lord Chum.

When London Sleeps crowded the Bijou 23-28. Sheridan 20-4.

Treasures of the Wells was the bill at the Alvin 23-28. Joseph Jefferson 20-4.

At the Duquesne Hyde's Comedians opened 23 to large attendance. The co. is an exceedingly strong one, including, among others, Helen More, and Duke and Jerome. Have You Seen Smith 20-4.

R. J. DONNELLY.

## CORRESPONDENCE

### ALABAMA.

MONTGOMERY.—McDONALD'S THEATRE (G. F. McDonald, manager): Picchi-Baldini co. Oct. 21 to good business, and will remain another week; co. is popular here.—MONTGOMERY THEATRE (G. E. Hirsch and Brother, managers): The Mysterious Bugle to

The Three Musketeers 25, 26.—COLUMBIA: Baldwin-Melville co. 15-21. Kiln-Hearn co. 22-28.—ITEM: The Atlanta Symphony Club presented The Three Musketeers 20 to 24. H. O. Judging from the frequent encore, the audience was pleased. Stuart McClain as Ko Ko, Ed C. Warner as Poch Bai, John Mullin as the Mikado, Charles Colman as Fish Hawk, and Charles Warner as Nanki-Poo were all good. Mrs. Overley, Miss Hardy, Mrs. Young, and Miss Steinhausen did clever work. The opera was produced under the direction of J. Lewis Brown and Stuart McClain.

**BRUNSWICK.**—NEW OPERA HOUSE (E. D. Wolfe, manager): Wang Oct. 24; Albert Hart in the title role scored a hit; audience pleased. Darkest Russia 7. The White Slave 8. By Friends from India 9.—ITEM: The Otis Skinner co. had a date, not having been out of New Orleans the required number of days provided by quarantine regulations. Efforts are being now made to have the city authorities rescind their action in the matter.

**SAVANNAH.**—THEATRE (Sidney H. Weis, manager): Mabel Paige Oct. 16-21; large and appreciative audiences. The Turtle 18; crowded house; performance fair. Albert Hart in Wang 23; small and disappointing. The Moorish in Frederick the Great 24; large and delighted audience, because She Loved Him So 25. Madame Jananachka 27. Washburn's Minstrels 30. Otis Skinner 31. Baldwin-Melville co. 1-4.

**AUGUSTA.**—GRAND OPERA HOUSE (W. L. Brenner, manager): Albert Hart in Wang Oct. 20; large and pleased audience. Because She Loved Him So 21. Mabel Paige in The Little Cader 24; S. R. O.; audience pleased.—ITEM: New chairs and heating apparatus have been placed in the Grand, which, with the improvements made last month, puts the house in first-class condition.

**MACON.**—ACADEMY OF MUSIC (Henry Horne, manager): The Mysterious Mr. Bugle Oct. 17; performance unsatisfactory; small business. Dr. Robert McIntyre 24 lectured to a large audience. Wang 25. Because She Loved Him So 26. Otis Skinner 27. Meigs Sisters' Concert co. 7. Washburn's Minstrels 9. Darkest Russia 10.

**ATHENS.**—NEW OPERA HOUSE (H. J. Rose, manager): Otis Skinner presented The Liars Oct. 23; large and pleased audience. The work of Mr. Skinner and Nanette Comstock was especially good. Robert J. Burdett 27. Janusnick 28. The Great Northwest 28. Washburn's Minstrels 30. Otis Skinner 31. Baldwin-Melville co. 1-4.

**EFFINGHAM.**—AUSTIN OPERA HOUSE (Edward Austin, manager): Pauline and Carnevaues Oct. 9-14; fair business; satisfaction given. Just Before Dawn 31. Remember the Maine 3. A Southern Kid 6. T. White's Faust 10.

**ELGIN.**—DERTHICK'S OPERA HOUSE (William H. Dertchick, manager): A good house greeted the Protopap's Vanderveil co. Oct. 20; good specialty. Kilfoil Stock co. 22-28.

**MATTOON.**—THEATRE (Charles Hogue, manager): A Rag Time Reception Oct. 17 delighted a well-filled house. Harry Glazier in The Three Musketeers 19; large and enthusiastic audience.

**STREATOR.**—PLUMB OPERA HOUSE (J. E. Williams, manager): At Piney Ridge Oct. 18; S. R. O.; pleased audience. Brown's in Town 1. The Spider and the Fly 6.

**JOLIET.**—THEATRE (William H. Culhane, manager): At Piney Ridge Oct. 21 to capacity; audience pleased. A Female Drummer 23; crowded house; performance good. The Great Northwest 25.

**MOLINE.**—WAGNER OPERA HOUSE (R. H. Taylor, manager): Flinnigan's 400 Oct. 25; S. R. O.; audience excellent. Town Topics 4. Remember the Maine 9. Brown's in Town 11.

**LAWRENCE.**—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, manager): Black Patti Troubadours Oct. 19; excellent performance; packed house. Natural Gas 26.

**SOUTH CHICAGO.**—NEW CALUMET THEATRE (John Connors, manager): At Piney Ridge Oct. 22; S. R. O.; entire satisfaction. The Great Northwest 24. The Spider and the Fly 29.

**ROCK ISLAND.**—HARPER'S THEATRE (Steve F. Miller, manager): Stetson's U. T. C. Oct. 21; good performances and patronage. Flinnigan's 400 22; large house; good performance. Asim Jersusa 29.

**OTTAWA.**—SHERWOOD OPERA HOUSE (J. B. Farrell, manager): At Piney Ridge Oct. 19; large and pleased audience. The Great Northwest 26.

**AURORA.**—OPERA HOUSE (J. H. Plain, manager): At Piney Ridge Oct. 20; good house. Black Patti's Troubadours 25; good business.

**KENNEWICK.**—NEW OPERA HOUSE (F. A. Cahn, manager): Griffith Hypnotist Oct. 19-21; good business. Anna Jersusa 25. Chicago Stock co. 30-4.

**CANTON.**—NEW OPERA HOUSE (A. R. Waterman, manager): McCarthy's Mishaps Oct. 17; good business. Just Before Dawn to good business 19.

**FIREPORT.**—GRAND OPERA HOUSE (Knorr and Hildebrandt, managers): Black Patti's Troubadours Oct. 25.

**FAIRBURY.**—OPERA HOUSE (Phil Wade, manager): The Missouri Girl Oct. 26. Chicago Concert co. 2.

**SYCAMORE.**—WARD'S OPERA HOUSE (Ed Boyle, manager): Morrison's Faust 13. The Belle of Honolulu 20.

**MURPHYSBORO.**—LUCIER'S OPERA HOUSE (J. J. Friedman, manager): McCarthy's Mishaps Oct. 23; large house; performance fair.

**PANA.**—NEW GRAND (Lou Robey, manager): Caley's Troubles Oct. 18; large audience; fair co.

## IDAHO.

**POCATELLO.**—PAVILION (H. B. Kimport, manager): St. George Fair Oct. 29.—ITEM: The Pavilion will be arranged for cos. and used until the recently burned Opera House is rebuilt.

**BOISE CITY.**—COLUMBIA THEATRE (James A. Flannery, manager): Vanity Fair Oct. 19; good house; audience pleased. Mistakes Will Happen 25. A Breezy Time 28.

**CALDWELL.**—OPERA HOUSE (A. F. Isham, manager): Vanity Fair Oct. 18; large house; performance good. A Breezy Time 28.

**WALLACE.**—MASONIC TEMPLE (M. J. Fisher, resident manager): Washburn's Minstrels 3.

## ILLINOIS.

**SPRINGFIELD.**—CHATTERTON'S OPERA HOUSE (George Chatterton, manager): Paul Kauvar Oct. 19; satisfactory audience. Paul Smith Left Home 19; satisfactory performance; full house. Zorah 21; creditable performance; business fair. Primrose and Dostkader's Minstrels 23; pleased S. R. O.—ITEM: Van Dyke and Eaton co. 16-21; good business; satisfied audiences. The Baby, When Friends Are Few, Across the Trail, The Signal of Liberty, A Tailor-Made Man, and When All the Boys Are Toys. The Child of the Regiment were given.—ITEM: An Enemy to the Czar, a drama in four acts by A. Frazier, is being rehearsed by the Van Dyke and Eaton co.

**PEORIA.**—GRAND OPERA HOUSE (Chamberlin, Harrington and Company, managers): Zorah Oct. 19; good performance and attendance. Paul Kauvar Oct. 19; performance good; attendance fair. Superba 20, 21; performance and houses good. Too Much Johnson 22; large house; unsatisfactory performance. Jefferson De Angelis in The Three Musketeers 24 had an ovation.

**BLOOMINGTON.**—GRAND (J. T. Henderson, manager): Paul Kauvar Oct. 18; fair business. Zorah 19; pleased a well-filled audience. Whiteman's Stockbridge Concert co. 25; good business; audience pleased. Primrose and Dostkader's Minstrels 24; crowded house; excellent performance.—COLISEUM: For Her Sake 4. On the Stroke of Twelve 5. Robert B. Mantell 8. Scalchi Concert co. 15. Gilmore's Band 16. Dobbin's U. T. C. 18. Town Topics 5 canceled.—AUDITORIUM (Chamberlin, Harrington and Company, managers): Just Before Dawn pleased a large audience 22.

**CHAMPAIGN.**—WALKER OPERA HOUSE (C. F. Hamilton, manager): A Female Drummer Oct. 10; packed house. Half a fair business 13. S. R. O. Smith Left Home 18 pleased a small audience. Chicago Stock co. 19-21 in Self Acclimated, Mrs. Barnes, and Mr. Uncle from New York to good business. The Missouri Girl 23; care satisfaction to good business.

**PARIS.**—SHOFFA'S OPERA HOUSE (L. A. G. Shoffa, manager): Paul Kauvar, by E. R. Spencer and Isabel Pengra, Oct. 14; excellent rendition; good house. The Rag Time Reception 18; big house; every one pleased. Pete Peterson was a disappointment 23. Fitzsimmons-Jeffries pictures 28. Just Before Dawn 28. The Missouri Girl 6.

**DIXON.**—OPERA HOUSE (F. A. Truman, manager): Holden Comedy co. No. 2, opened for a week 6-21. In La Bella Maria turning people away; performance first-class. Chinese Girl 31. Protopen's Vanderveil co. 2. Fox Brothers 6. Gleason and Townsend 15.—ITEM: Fred Clarke joined the Kilfoil Stock co. at Sterling 33.

**DECATUR.**—POWERS OPERA HOUSE (J. F. Given, manager): Paul Kauvar Oct. 17; fair house. E. R. Spencer assisted by Isabel Pengra and a capable co. presented Paul Kauvar to pleased house 21. Jefferson De Angelis 28. Sol Smith Russell 30. Bentz-Santley co. 31.

**TERRE HAUTE.**—GRAND OPERA HOUSE (T. W. Bushell Jr., manager): A Time Reception 10; a good filled audience. Harry Glazier presented The Three Musketeers in an acceptable manner 20. Porter J. White, supported by Olga Verne, gave an excellent production of Faust 21. Uncle Seth Haskins to medium house 22. Roland Reed gave an excellent performance of His Father's Day 24; large audience.

**ROCKFORD.**—OPERA HOUSE (C. C. Jones, manager): Protopen's Vanderveil co. Oct. 19; fair house. E. R. Spencer assisted by Isabel Pengra and a capable co. presented Paul Kauvar to pleased house 21. Jefferson De Angelis 28. Sol Smith Russell 30. Bentz-Santley co. 31.

**STERLING.**—ACADEMY OF MUSIC (M. C. Ward, manager): Kilfoil Stock co. Oct. 16-21 presented The Senator's Daughter, A Money Order, The Ladder of Life, Home and Heart, and Our Step Husband; large and pleased audiences. Town Topics 30. The Spider and the Fly 4. Human Hearts 7. A Texas Steer 15.

**LEWISTOWN.**—BEADLE'S OPERA HOUSE (Randall and Griffith, managers): Chicago Stock co. Oct. 23-28 in Castle, The Middleman, Young Mrs. Barnes, The Australian, About Town, The Cruikshank Law, Uncle from New York; excellent co.; capacity business.

**GALESBURG.**—AUDITORIUM (Chamberlain, Kindt and Company, managers): Uncle Josh Sprucey Oct. 18 drew fairly; performance good. Zorah 20; good attraction; business good. Just Before Dawn 24. His Better Half 25. Jefferson De Angelis 27. A Female Drummer 30.

**BELLEVILLE.**—ANHEUSER-BUSCH OPERA HOUSE (E. J. Stamus, manager): Kelly and Mason delighted a large house in An Easy Mark Oct. 22. Old Rube Tanner 23; performance fair; house good. German Theater 25; good house. Just Before Dawn 29. The White Slave 30.

**MONMOUTH.**—PATTEE OPERA HOUSE (Webster and Perkins, managers): Uncle Josh Sprucey Oct. 21; good performance; big house. Lemon Stock co. 23-29. On the Stroke of Twelve 3. Remember the Maine 8. Trucadero Vanderveil co. 14.

**ELGIN.**—OPERA HOUSE (Fred W. Jenkins, manager): E. R. Spencer in Paul Kauvar drew a fair house Oct. 20; satisfaction given. A Female Drummer 24; specialties by Harry Laddell and Nellie O'Neill 26; well received; full house.

**CLINTON.**—RENNICK OPERA HOUSE (J. B. Arthur, manager): The Three Musketeers Oct. 17; full house; delighted audience. Too Much Johnson 20;

good house and co. The Missouri Girl 26. Burdett's U. T. C. 9.

**LITCHFIELD.**—SNELL'S OPERA HOUSE (Hugh A. Snell, manager): The Missouri Girl Oct. 19; good business; excellent performance. Town Topics 23 failed to appear. Just Before Dawn 30. White's Faust 4.

**EAST ST. LOUIS.**—OPERA HOUSE (William Knapp, manager): Clark's Minstrels Oct. 18; fair; fair audience. The Mikado 20. His Busy Day 21. Uncle Seth Haskins 22. His Better Half 23.

**ALTON.**—TEMPLE THEATRE (W. N. Savage, manager): George W. Wendling lectured to large audience Oct. 20. McCarthy's Mishaps 21, 22; big house; performances not satisfactory. London Life 23. Side Tracked 20. His Better Half 30.

**QUINCY.**—EMPIRE THEATRE (Chamberlin, Harrington and Company, manager): Why Smith Left Home 17; large audience. An Easy Mark 24. Just Before Dawn 25. His Better Half 28. Paul Kauvar 30.

**WHITE PLAINS.**—OPERA HOUSE (William Knapp, manager): The Paiges Oct. 16-21 to S. R. O. presenting La Belle Marie, The Prince of Liars, A Romance of Paris, A Box of Cash, East Lynne, and The Widow Partington; performances fair. Don't Tell My Wife delighted a large audience 23. Uncle Seth Haskins 11. White's Faust 28.

**DU SKIRMISH.**—TODD OPERA HOUSE (Charles W. Todd, manager): Uncle Seth Haskins Oct. 18; good performances; fair audience. The Danger Signal 24 canceled. Ervin Brothers' Comedy co. 25. Martini and Martin co. 2. Stetson's U. T. C. 2. Delta Rocco co. 7. The Missouri Girl 11.—ITEM: Vera Irving closed with Uncle Seth Haskins here.

**WASHINGTON.**—OPERA HOUSE (Horrell Brothers, managers): A Rag Time Reception Oct. 20; large audience; excellent performance. The Paiges opened for a week 23 in La Belle Marie to S. R. O. Just Before Dawn 3. Ben S. Mears 8. White's Faust 11. Who is Who 13.

**GRAND.**—GRAND OPERA HOUSE (C. M. Murphy, manager): A Guilty Mother Oct. 16; good house; satisfaction given. Tim Morello 17. The Carpenter Oct. 18; good house. Davis and Rusby's U. T. C. 21; S. R. O. Just Before Dawn 3. Ben S. Mears 8. White's Faust 11. Who is Who 13.

**WABASH.**—HARTER'S OPERA HOUSE (J. M. Harter, manager): Schuman Concert co. Oct. 18; poor performance; fair audience. The Princess Bonnie 20. Remember the Maine 20; good business; satisfaction given. The Mikado 21. The Princess Bonnie local 21-3. Dobbin Brothers' U. T. C. 3.

**LOGANSPORT.**—DOLAN'S OPERA HOUSE (William Dolan, manager): Don't Tell My Wife Oct. 17; fair house. John Griffith Russell and an excellent co. presented Hon. John Griswold to a \$700 house; delighted audience. Brown's in Town 25. The Bride Elect 27. Gilmore's Band 20.

**NEW ALBANY.**—WILLARD THEATRE (J. H. Weir, manager): South Before The War Oct. 21; S. R. O. J. K. Emmet and Lottie Gibson in Fritz in a Mad House 22; large audience; performance good.—ITEM: Under the new management the house is doing excellent business.

**MUNCIE.**—WYSON'S GRAND OPERA HOUSE (H. W. Wyson, manager): Bentzow's Pathfinders 16-21 in The Lightning Express, The Old Inventor, East Lynne, Nitro Zero, The Devil's Gold Mine, St. Valentine's Day, and Cinderella; attendance and performances fair.

**WYOMING.**—GRAND OPERA HOUSE (J. M. Harter, manager): Remember the Maine 20; good business; pleased audience. Remember the Maine 21. Remember the Maine 22; good business; attendance and performances fair.

**FRANKFORT.**—COLUMBIA THEATRE (J. J. Augie, manager): Don't Tell My Wife was enjoyed by a large house Oct. 20. Rose Melville, who is a great favorite here, presented Sia Hopkins to a large and delighted audience 23. Mayne Stock co. 6-11.

**TITON.**—KLEIN'S THEATRE (Hammon and Foster, managers): Don't Tell My Wife Oct. 20; good house; satisfactory performance. A Mixed Affair 23 canceled. For Her Sake 25. Osman's Players 30. A Child of the South 17.

**UNION CITY.**—UNION GRAND THEATRE (S. J. Fisher, manager): Marc magician, Oct. 16; good performance; packed house. Brown's in Town 22; excellent performance.

**BRAZIL.**—McGREGOR OPERA HOUSE (W. H. Levitt, Jr., manager): White's Faust to S. R. O. Oct. 23; play well received. Stow's U. T. C. 25. New York Roof-Garden 27 canceled. Remember the Maine 28.

**DAVEPORT.**—BURTS OPERA HOUSE (Chamberlain, Kindt and Company, managers): Ferris' Comedy closed a successful week Oct. 21; Stetson's U. T. C. 22; fair business. His Better Half 24; pleased a fair sized house. Jefferson De Angelis 25. Primrose 27 canceled. What Happened to Jones 31. Paul Kauvar 6. Robert B. Mantell 3. Shayne Stock co. 6-11. Brown's in Town 14.

**OSKALOOSA.**—MASONIC OPERA HOUSE (E. M. Frits, manager): Gaskell Stock co. in the Middleman, Kindt and Company, managers: Clara Throp in A Doll's House Oct. 19-21; good co. and business. Uncle Josh Sprucey 26. Stetson's U. T. C. 27. Monte Cristo 1. Paul Kauvar 4. Aunt Jersua 6. Shepherd's Minstrels 8. The Little Minister 10. The Great Northwest 13.

**COUNCIL BLUFFS.**—DOHANY THEATRE (James A. Harrington, manager): Woodward Stock co. closed a successful week Oct. 21, presenting It's Never Too Late 18; fair house. A Merry Chase 20; front-class performance; good house. Under the Dome 21; fine scenery; well filled house. Monte Cristo 24. William Peck, is visiting friends at Grand Blanc, Mich.

**IOWA CITY.**—OPERA HOUSE (J. N. Collier, manager): Clara Throp in A Doll's House Oct. 19; S. R. O.; receipts, \$400. The Three Musketeers 21-27 canceled. What Happened to Jones 31. Paul Kauvar 6. Robert B. Mantell 3. Shayne Stock co. 6-11. Brown's in Town 14.

**DAVENPORT.**—BURTS OPERA HOUSE (Chamberlain, Kindt and Company, managers): Ferris' Comedy closed a successful week Oct. 21, presenting It's Never Too Late 18; fair house. His Better Half 24; pleased a fair sized house. Jefferson De Angelis 25. Primrose 27 canceled. What Happened to Jones 31. Paul Kauvar 6. Robert B. Mantell 3. Shayne Stock co. 6-11. Brown's in Town 14.

19; fair performance; good business. A Texas Steer 21; excellent performance; good business. Dear Hearts of Ireland 27. Chattanooga 28.

**ATCHISON.**—**THEATRE** (John Seaton, manager): A Texas Steer was received by a large and very enthusiastic audience Oct. 17. Eugene Blair supported by an excellent co., presented *A Lady of Quality* 19; good house; *Two Merry Tramps* 20; *Minstrels* 21; *The Purple Lady* 27. *A Hot Old Time* 1.

**JUNCTION CITY.**—**OPERA HOUSE** (T. W. Dorn, manager): At Gay Coney Island Oct. 19; good performance; large house. Chattanooga 23; general satisfaction; good business. Patricio Concert co. 25. Joshua Simpkins 28. A Turkish Bath 1. *A Hot Old Time* 10.

**HORTON.—HIGH STREET OPERA HOUSE** (Baily and Fox, managers): At Gay Coney Island Oct. 21; good house; good co. *The Merry Voyagers* failed to appear 23. Jeanette Lewis co. 26. L. Murray and Mack 2. *A White Elephant* 4. Side Tracked 7. Alabama 9.

**NEWTON.—BAGSDALE OPERA HOUSE** (W. J. Pitt, manager): Two Merry Tramps Oct. 18; general satisfaction; good house. John Dillon in Bartlett's *Road to Soitzville* 23 drew a large house and gave the patrons their money's worth. Chattanooga 26. Richards and Pringle's Minstrels 1.

**ARKANSAS CITY.—FIFTH AVENUE OPERA HOUSE** (Amos Gibson, manager): 27 Oct. 18; performance good. A. W. Fremont and Grace Linned deserve praise; business fair. John Dillon 26. Richards and Pringle's Minstrels 28.

**LAWRENCE.—BOWEROCK OPERA HOUSE** (Irving Hill, manager): A Texas Steer Oct. 19; crowded house; strong co. Richards and Pringle's Minstrels 24. C. H. Ross 25. John De Witt Miller 30.

**WINFIELD.—GRAND OPERA HOUSE** (T. R. Myers, manager): Frank E. Long co. Oct. 18-21. In California, *The Middleman*, Mr. Jones of Boston, *The Sunnyside*, *The Sunny South*, and *The Southerner*; co. and business fair. John Dillon 27.

**EMPIORIA.—WHITLEY OPERA HOUSE** (H. G. Whiting, manager): Two Merry Tramps Oct. 21; fair performance; big house. *A Hot Old Time* 7. McCrory's Mishaps 10. *The Musketeers* 14. Paul Kauvar 18.

**PEABODY.—MASONIC OPERA HOUSE** (F. H. Prentiss, manager): John Dillon in Bartlett's *Road to Soitzville* Oct. 23; pleased a fair audience. Alabama 26. Richards and Pringle's Minstrels 28.

**WELLINGTON.—WOOD'S OPERA HOUSE** (Black and Martin, manager): 27 Oct. 18; fair business; satisfactory performance. Richards and Pringle's Minstrels 20.

**PITTSBURG.—OPERA HOUSE** (W. W. Bell, manager): Joshua Simpkins Oct. 20; fair house and co. Herrmann's Great 26. Remember the Maine 28. Money to Burn 2. *The Heart of Chicago* 4.

**PORT SCOTT.—DAVIDSON THEATRE** (Harry C. Erlich, manager): Joshua Simpkins had fair houses Oct. 21. *How Smith Met Jones* 1.

**OTTAWA.—BOHRBAUGH THEATRE** (Ed Bohrbaugh, manager): Joshua Simpkins Oct. 24. *Two Merry Tramps* 27.

**HUTCHISON.—OPERA HOUSE** (W. A. Lee, manager): *Jolly Old Chums* Oct. 17 and *Keep It Dark* 19; good house; satisfaction given.

**GREAT BEENE.—WILNER'S OPERA HOUSE** (J. C. Lewis, manager): John Dillon 9.

## KENTUCKY.

**LEXINGTON.—OPERA HOUSE** (Charles Scott, manager): Arnaud's Band Oct. 18; fair business. Will Collier 20 in *Mr. Smooth*; good business; performance excellent. *Hidden Comedy* on 22 and 25 in *No Body's Child*, *The Denver Express*, and *A Barrel of Money*; packed house; performances good. A *Bunway Girl* 25.

**OWENSBORO.—NEW TEMPLE THEATRE** (Purdy and Durch, managers): *South Before the War* Oct. 15; fine house; performance poor. Remember the Maine 20. Washburn's Minstrels 2. Scalchi Concert co. 3.

**HENDERSON.—OPERA HOUSE** (Leon L. Levi, manager): *South Before the War* Oct. 23; good house; performance fair. Remember the Maine 31.

**PARIS.—GRAND OPERA HOUSE** (S. E. Borland, manager): *Wise, Woman and Song* Oct. 24; gave satisfaction to good house. Morrison's Faust 31.

**PADUCAH.—MORTON'S OPERA HOUSE** (Fletcher Terrell, manager): McCarthy's Mishaps Oct. 24. *South Before the War* 26.

**MARSHVILLE.—WASHINGTON OPERA HOUSE** (J. D. Dray, manager): *A Wise Woman* Oct. 21 pleased a good house. *My Friend from India* 27.

**ASHLAND.—THE NEW ASHLAND** (Bryan and Martin, manager): *My Friend from India* Oct. 27. A *Handbook on Safety*.

**MIDDLEBROOK.—OPERA HOUSE** (J. L. Manning and Co., manager): Hon. Alf Taylor Oct. 31.

**SOMERSET.—GEM OPERA HOUSE** (E. L. Ogden, manager): Alf Taylor 2.

**RICHMOND.—WHITE-BUSH OPERA HOUSE** (White and Bush, manager): *My Friend from India* 1.

## LOUISIANA.

**MONROE.—OPERA HOUSE** (L. Sugar, manager): *Mahara's Minstrels* Oct. 18; opened this new house to large audience; fair performance.—ITEM: Sugar Delights, proprietors of this theatre, have agreed not to increase this season. Everything is new. The house is lighted by electricity.

**SHREVEPORT.—GRAND OPERA HOUSE** (Dave H. Davis, manager): *Side Tracked* Oct. 17; good business and pleased moderately. How Smith Met Jones 21. Clara Mathers co. 24-26. *The Turtle* 3. *The Mysterious Mr. Bugle* 9.

**LAKE CHARLES.—OPERA HOUSE** (H. B. Milligan, manager): How Smith Met Jones will open the season Oct. 20, 30.

**THIBODAUX.—OPERA HOUSE** (F. L. Knoblock, manager): *Mahara's Minstrels* Oct. 26.

## MAINE.

**CAMDEN.—OPERA HOUSE** (W. R. Gill, manager): Gorman's Alabama Troubadours Oct. 22; crowded house; receipts largest yet, being \$225; satisfaction given.—ITEM: Mr. Gill has demonstrated some time in charge of the house that Camden will turn out big house when he continues that the attraction in thoroughly first-class. As a result, he is booking some of the best organizations that reach this part of the State.

**PORTLAND.—JEFFERSON THEATRE** (Fay Brothers and Hosford, managers): We-U's of Tennessee Oct. 23-25 drew large houses. *The King of the Opium Ring* 26-28. Franklin Carpenter co. 30-4. Waite's Oct. 6-11. **PORTLAND THEATRE** (M. J. Garrick, manager): *Music Concert* on 19-21; good business. *Daughters of the Poor* 25-26; attendance; co. poor. *The Real Widow Brown* 26-28.

**RANGOR.—OPERA HOUSE** (F. A. Owen, manager): Jessie Harcourt, supported by a fine co. and orchestra, opened for a week to S. E. H. Oct. 22; performances excellent. *Way Down East* 13-14.—**THE NOROMEGA** (W. F. Head, manager): *The Leona Leoni Stock* co. closed 21 having presented to fair success. *Daughters of the Poor* 25-26; attendance; co. poor. *The Real Widow Brown* 26-28.

**ROCKLAND.—FARVELL OPERA HOUSE** (R. H. Carpenter, manager): The Lobster packed the house Oct. 19, and gave a rattling good performance. Gorman's Alabama Troubadours 21 drew a good house, and gave satisfaction. *The Real Widow Brown* 26. Devil's Auction 8. *The Dazzler* 11. Yale Brothers and Daughters of the Poor canceled.

**LEWISTON.—MUSIC HALL** (Charles Horbury, manager): *The Real Widow Brown* Oct. 23; good house; co. not as good as before. *We-U's of Tennessee* 24. *The Span of Life* 1, 2. *The Dazzler* 4. Franklin Carpenter co. 6-11.

**BATH.—COLUMBIA OPERA HOUSE** (Oliver Morris, manager): *The Real Widow Brown* Oct. 25; good house; satisfaction given. Jessie Harcourt co. 30-4. Devil's Auction 6.

**EASTPORT.—MEMORIAL OPERA HOUSE** (Walter A. Shea, manager): Yale Brothers' co. failed to appear Oct. 23-25. *The Span of Life* 27. Gorman's Alabama Troubadours 4-6. *The Real Widow Brown* 8. **BELFAST.—OPERA HOUSE** (F. E. Cottrell, manager): Dark.

## MARYLAND.

**CUMBERLAND.—ACADEMY OF MUSIC** (Midinger Brothers, managers): Two Jolly Rovers pleased a large audience Oct. 16. *The Queen of the Desert* 17, and *Guilty Mother* 20 canceled. Eloy Stock co. opened for a week 23, presenting *The Midnight Sun* to S. R. O. Bills 24 for rest of week. Northern Lights, A Spring Chicken, Secret Service, The District Fair, and The Cotton Spinner. International Operatic co. 1.

**FREDERICK.—CITY OPERA HOUSE** (F. T. Rhodes, manager): *The Prodigal Father* Oct. 23. International Operatic co. 30. Robert Dowling 31.

## MASSACHUSETTS.

**SPRINGFIELD.—GILMORE'S COURT SQUARE THEATRE** (W. C. Lenoir, manager): Sporting Life Oct. 20, 21 did fairly good business and proved one of the best handled scenic melodramas seen here

for some time. Joseph Wheelock, Charles F. Gotthold, Joseph Kilgour, Fraser Coulter, and Eliza Proctor Ots were prominent. *Way Down East* with the winsome personality of Phoebe Davies, the hulking character of Harry and the strong characteristics of Odell Williams and Sara Stevens, did a large business 23-24. It's a play every one wants to see. Rose Coghlan in *The White Heather* paid us a second visit 28-29 and pleased large houses. Miss Coghlan is as jolly and breezy as ever as Lady Janet, and Manager Harris has kept the co. practically the same. *The Moon and the Flame* 20. *Wish-McNeil* on 1, 2. *The Village Fiddlers* 3-4. James O'Neill 4, 7. *The Heart of Maryland* 8. Clifford and Ruth 9.—ITEM: The boycott placed on the two local theatres by the Central Labor Union, on account of differences with stage hands, has been removed. The managers agree to pay union wages and employ union men, and the main point of controversy, the reinstatement of an objectionable employee, was not settled on.—Whitney's *Antislavery*, used as a play right again, has been fitting in from the stage and a movable stage has been built by J. Gouch of Boston, and a good assortment of scenery prepared. George Whitney, of Fitchburg, son of the owner, is manager, and expects to cater largely to local theatricals. His Henry's Minstrels will dedicate the new theatre 3-4. EDWIN DWIGHT.

**LYNN.—THEATRE** (Dodge and Harrison, managers): What Happened to Jones Oct. 21; capable co.; fair business. *The Heart of Maryland* 24; excellent performance; crowded house. *The Evil Eye* 25-26. *We-U's of Tennessee* 28. *Maude* 29. *Waite's* 30-4.

**WATSON'S OPERA HOUSE** (C. G. Stumm, manager): *Hi Hubbard* 19-21 pleased good business. *The Merry Maidens* 22-25; *Two Merry Tramps* 26-27. *The Gem Theatre* (E. A. Greenwood, manager): This house is now under new management and presents Donagan's *South* in plantation co. 23-25 to good houses. *The Hobo* 26-27. *Greenwood* 28.

**NEW BEDFORD.—THEATRE** (William R. Green, manager): What Happened to Jones Oct. 19; fair business. *Hi Hubbard* 21 drew a large audience. Alma Chester co. 22-25 to capacity of every performance. *Reptiles*: *Slaves of Gold*, *Beyond Pardon*, *Dangers of a Great City*, *The Wages of Sin*, *The Gold Digger*, *Hermione*; or, *The Cross of Gold*, *The Great Northwest*, *Strife*, and *Inshawe*; performances satisfactory. Specialties were introduced by Josie M. Vickery, A. J. Garin, Will J. Keeler, Harry E. McVicker, and Ernestine Gribble 20. *The Little Minister*, *Tommy and Friends* 21. *The Sunshine of Paradise Alley* 1, 2. *Chimes of Normandy* 2, 3. *Duffy's Jubilee* 4. Sawtelle Dramatic co. 6-11.

**FALL RIVER.—ACADEMY OF MUSIC** (William J. Wiley, manager): What Happened to Jones Oct. 19; fair business. *Hi Hubbard* 21 to capacity of every performance. *Reptiles*: *Slaves of Gold*, *Beyond Pardon*, *Dangers of a Great City*, *The Wages of Sin*, *The Gold Digger*, *Hermione*; or, *The Cross of Gold*, *The Great Northwest*, *Strife*, and *Inshawe*; performances satisfactory. Specialties were introduced by Josie M. Vickery, A. J. Garin, Will J. Keeler, Harry E. McVicker, and Ernestine Gribble 20. *The Little Minister*, *Tommy and Friends* 21. *The Sunshine of Paradise Alley* 2, 4. *Chimes of Normandy* 2, 3. *Duffy's Jubilee* 4. Sawtelle Dramatic co. 6-11.

**FORT HURON.—CITY OPERA HOUSE** (L. J. Bennett, manager): Jefferson De Angelis in *The Jolly Musketeer* Oct. 19; large business; best production. *The Bride Elect* 21; large house; good performance. *The Little Minister* 24.

**ADRIAN.—NEW CROSWELL OPERA HOUSE** (C. H. Murphy, manager): *Himmelein's Imperial Stock* co. opened Oct. 22 for week in *Eagle's Nest* to very large business, giving satisfaction. Tim Murphy 1.

**ADRIAN.—GRAND OPERA HOUSE** (H. J. Morrison, manager): *Himmelein's Imperial Stock* co. 21; *Two Merry Tramps* 22. *The Little Minister* 23. Lewis Morrison 24. Frank Daniels 1.

**LANSING.—BAIRD'S OPERA HOUSE** (James J. Baird, manager): What Happened to Jones did fair business Oct. 19. *A Female Drummer* 20; good attendance, giving satisfaction. *The Bride Elect* 21; big business; well received. *A Trip to Chinatown* 25; fair house. *The Stowaway* 2. Arizona 6.

**ADRIAN.—GRAND OPERA HOUSE** (L. J. Morrison, manager): *Himmelein's Imperial Stock* co. 21; *Two Merry Tramps* 22. *The Little Minister* 23. Lewis Morrison 24. Frank Daniels 1.

**PORT HURON.—CITY OPERA HOUSE** (L. J. T. Bennett, manager): Jefferson De Angelis in *The Jolly Musketeer* Oct. 19; large business; best production. *The Bride Elect* 21; large house; good performance. *The Little Minister* 24.

**PORT HURON.—BECKWITH MEMORIAL THEATRE** (W. T. Lockie, manager): Bryan's Comedians opened for a week 23 in *The Black Flag* to S. R. O. *The Sidewalks of New York* 24. Devil's Island 3. Max Benedict Concert co. 7. At Piney Ridge 10.

**COLDWATER.—THIRBITS OPERA HOUSE** (John T. Jackson, manager): *The Finish of Mr. Frost* Oct. 9; ordinary performance; top-heavy house. The World drew big business 16; in Greater New York 26 canceled. Shannon of the Sixth 20. *The Stowaway* 3.

**CALUMET.—ITALIAN HALL** (John D. Cuddihy, manager): Scalchi Concert co. 10, 19 and Max Benedict co. 25; large houses. On the Suwanee River 21, 22. *Big Battle Creek*. **HAMILIN OPERA HOUSE** (E. R. Smith, manager): *South Before the War* 20; *Coon Hollow* 21; *Two Merry Tramps* 22; *Two Married Men* 23. *Brownie's Ball* 24. **OWOSO.—SALISBURY'S OPERA HOUSE** (C. E. T. C. Oct. 22; packed house; co. fair. Morrison's Faust 25. **WATERS.—OPERA HOUSE** (A. L. Babcock, manager): *Girl from Chilli* Oct. 16; good house. In Old Kentucky 18; crowded house; good performance.

**WILLING.—OPERA HOUSE** (A. L. Babcock, manager): *Girl from Chilli* Oct. 16; good house. In Old Kentucky 18; crowded house; good performance.

**NEBRASKA.**—**GRAND OPERA HOUSE** (G. O. McFarland, manager): *Great Opera* co. 15-21; brilliant spectacle, fair business. *Wang* 22. *Remember the Maine* 23; average attendance. *The Purple Lady* 24; excellent performance; good house. *McCarthy's Mishaps* 2.

**RICH HILL.—SANDERSON OPERA HOUSE** (D. B. Hickey, manager): *Gilhooly's Reception* Oct. 28.

**MARSHALL.—OPERA HOUSE** (Striker and Patterson, managers): Dark.

**TROUBLES** 19; fair business; performance below average. Myra Collins co. 2-11. *A Turkish Bath* 20.

**NEVADA.—MOORE'S OPERA HOUSE** (E. H. Stettmard, manager): *Joshua Simpkins* Oct. 19; large house; excellent performance. *At Gay Coney Island* 20. *Gilhooly's Reception* 20. *Gaskell Stock* co. 21-24.—ITEM: Irene Luckett, of Joshua Simpkins, favorite actress of school here and her friends gave her a warm reception.

Winter's Tale Oct. 20; good business; performance fine. Zaza 21. The Spoons opened 23 for a week in the Old from Texas to S. R. O.; business continued large; performances satisfactory. Other plays: The Wages of Sin, Trilby, Fanchon, Dr. Jekyll and Mr. Hyde, Bohemian Choice, and The Old Maid. King Eight Bells 1. The French Maid 2. Phoebe 3. Blue Jeans 4. A Young Wife 6. Hearts of Oak 7. The Sidewalks of New York 8. The Gunner's Mate 11.

**PATERSON.**—EDEN THEATRE (H. K. Thorpe, manager); J. K. Tuohy in Killarney and the Rhine Oct. 23-25 to fair business; co. failed to please. Go-Won-Go Mohawk in Weep-To-No-Man 26-28; good business; performances pleasant. Other plays: The Wages of Sin, Trilby, Fanchon, Dr. Jekyll and Mr. Hyde, Bohemian Choice, and The Old Maid. King Eight Bells 1. The French Maid 2. Phoebe 3. Blue Jeans 4. A Young Wife 6. Hearts of Oak 7. The Sidewalks of New York 8. The Gunner's Mate 11.

**HOBOKEN.**—LYRIC THEATRE (H. P. Soulier, manager); Eight Bells Oct. 23-25 opened to S. R. O. The Brothers Byrne were assisted by an excellent co. Hi Hubbard 28-29 opened to good business. Hi Hubbard gave a good portrayal of the New England farmer, but was supported by a weak co. Daughters of the Poor 29-31. Peck's Bad Boy 2-4. Two Little Vagrants 5-11.

**ATLANTIC CITY.**—ACADEMY OF MUSIC (Joseph Fralinger, manager); The Frogs of Parnassus to big house Oct. 17; performance good. The Highwayman 18 suffered in attendance, but gave satisfaction. Peck's Bad Boy 19 to capacity; audience pleased. The Blondells in The Katzenjammer Kids 23 to capacity; performance good. The Cuckoo 23.

**BONNOTON.**—HARRIS LYRIC THEATRE (Harris Brothers, managers); A High Toned Burlesque Oct. 20; good business; excellent performance. A Boy Wanted 21; big business; poor performance. Blue Jeans 22. U. T. C. & Lester 23-25.

**NEW YORK.**—OPERA HOUSE (C. E. Nieman, manager); Knob o' Terpsichore Oct. 23; fair house; first-class performance. Blue Jeans 23; S. H. O.; performance excellent. Cameron Clemens 30-34.

**WASHINGTON.**—OPERA HOUSE (Robert Petty, manager); Sun's Minstrels Oct. 24; performance good; good business. May Smith Bobbins in Little Trizie 26; S. R. O. excellent co. 27.

**BRIDGETON.**—MOORE'S OPERA HOUSE (W. J. Moore, manager); Mayo and Champin co. Oct. 23-28 opened in Only a Private to good business; fair co. Wills Brothers' co. 3, 4.

**PLAINFIELD.**—STILLMAN MUSIC HALL (Mae Edwards, manager); The French Maid Oct. 25; good business; pleased audience. Blue Jeans 3. Go-Won-Go Mohawk 6. The Gunner's Mate 9.

**DOVER.**—BAKER OPERA HOUSE (William H. Baker, manager); Sun's Minstrels Oct. 25 to capacity; good performance. Little Trizie 28.

**LAKEWOOD.**—ACADEMY OF MUSIC (J. B. Dickinson, manager); True Irish Love Oct. 26 canceled.

**ORANGE.**—MUSIC HALL (Charles E. Dodd, manager); Sun's Minstrels Oct. 28.

#### NEW MEXICO.

**ALBUQUERQUE.**—ORCHestrion HALL (Charles W. Biggs, manager); John T. Nicholson, supported by an excellent co., presented Alabama Oct. 18 and C. Calm and Co. 22; good houses; performances first-class.

**LAS VEGAS.**—DUNCAN OPERA HOUSE (B. C. Pittenger, manager); Alabama Oct. 17 by an excellent co. to a good house. In Greater New York 2. Georgia Minstrels 3. Natural Gas 15.

#### NEW YORK.

**ELMIR.**—LYCEUM THEATRE (M. Reis, manager); Theoyer brotten in Next Door pleased a fair audience. The Cherry Pickers had two good houses 21. A Colonial Girl 23; good audience. Howard Gould and Grace Freeman scored. D'Ormond-Fuller co. 24-26 and 28 drew well in Virginia, Ingomar, Monte Cristo, The Marble Heart, The Bohemian, and The Player. Thatcher's Minstrels 27. McFadden's Row of Flats 30. The Wolford-Sheridan co. 31-34.—**GLOBE THEATRE** (E. L. Johnson, manager); Miss Young 1-2. The Sign of the Cross 23. Widowers 24-1. —ITEMS: The Williams Stock co. organized by M. R. Williams in this city early in September, closed at Cortland, N. Y., 16. The majority of the members have returned to this city.—Little performing at the top of a thirty-foot pole Little Masses, the seven-year-old member of Akimoto's Japanese troupe, one of the features of Miss New York, Jr., lost his balance and fell to the stage 23. He was removed by doctors and given a medical examination. He had recovered sufficiently to accompany the co. when it left the city.—J. Sawyer left here 23 to join Carlton's U. T. C. as advance agent.

**ALBANY.**—EMPIRE THEATRE (Adolph Gerber, manager); Adolph Philip's German co. in The New York Brewer Oct. 23-25 pleased large audiences. Mr. Philip has a strong tenor voice which he uses to good advantage. The support is also good. Maude Adams in The Little Minister 21. The Sign of the Cross 22. The Moth and the Flame 23. The Sign of the Cross 24. Willie Collier 29, 31. Phoebe 2. Toll Gate Inn 2, 4.—**JACOB'S LYCEUM** (H. R. Jacobs, manager); Over the Fence 19-21 filled the house. Carl Haswin in A Lion's Heart gave satisfactory performances 23, 24. The Geisha 25 postponed. A Hot Old Time 26-28. Kidnapped in New York 30-1.—**CENTENNIAL HALL** (E. J. Dooley, manager); This new piece of amusement was opened 24 with Cinderella to a packed house. The program was good for a week and all the seats are sold for next performance.

**SARATOGA SPRINGS.**—THEATRE SARATOGA (Sherlock Sisters, managers); Dexter and O'Neill co. closed their engagement Oct. 23. Plays presented: Nobody's Claim, Why Fizzled Left, The Queen of Santa Lucia, and The Devil's Own. Joseph J. Dowling and Myra L. Davis gave excellent business fair. Stetson's U. T. C. 26; full houses. Kidnapped in New York 28.—**PLATTSBURGH THEATRE** (Harry C. Jacobs, manager); The Good Mr. Best by an excellent co. pleased big houses 21-25.—**EMPIRE THEATRE** (Harry C. Jacobs, manager); The Good Mr. Best by an excellent co. pleased big houses 21-25.—**LYCEUM THEATRE** (A. E. Wolf, manager); Maude Adams in The Little Minister 23. William Gillette in Sherlock Holmes 26-28.

**ROCHESTER.**—BAKER THEATRE (Shubert Brothers, lessees; J. J. Shubert, resident manager); Toll Gate Inn was received with every evidence of approval by large audiences Oct. 23-25. The play is an unusually strong one, and the elimination of some of the sentimental and unnecessary scenes should make it an unqualified success. Under Bed 26-28.—**EMPIRE THEATRE** (Harry C. Jacobs, manager); The Good Mr. Best by an excellent co. pleased big houses 21-25.—**WEITING OPERA HOUSE** (M. Reis, lessee; John L. Kerr, manager); Maude Adams in The Little Minister Oct. 23. Willie Collier 27, 28. William Gillette 30, 31. A Colonial Girl 1, 2. Parsons Jim 3, 4.—**RASCABLE THEATRE** (Sam Shubert, manager); Hoey and Norton presented a good vaudeville co. 19-21 which drew well. A good co. in Under the Red Robe attracted large houses 23-25. Toll Gate Inn 26-28. Through the Window 20-21. High-toned Burlesque 22-25.—**DUNKEE THEATRE** (A. A. Griff, manager; G. A. Edie, business manager); Victoria Burlesques 22-25; fair performances that drew well. Isham's Octopuses 26-29. Little Magnets 30-1. Broadway Burlesques 24.

**POUGHKEEPSIE.**—COLLINGWOOD OPERA HOUSE (H. E. Sweet, manager); The Blondells in The Katzenjammer Kids were greeted by a topsy-turvy house 21; good business; audience pleased. The play is considerably above the average of its class, and the specialties by the Blondells, Madge and Morton, and Gorman and West were pleasing. The acrobatic dancing of Lucille Bell deserves special mention. On and Off 25. Blue Jeans 28. Phoebe 30. The Doctor's Warms Reception 1. What Happened to Jones 4.

**TROY.**—GRISWOLD OPERA HOUSE (S. M. Hickey, manager); The Heart of Chicago Oct. 23-25; co. and business good. On and Off 26. The Moth and the Flame 27. The Sign of the Cross 28.—**RAND'S OPERA HOUSE** (William H. Hickman, manager); Mr. See How 20-21; good houses. This play has many good situations and with proper pruning should be a success. A Lion's Heart 27, 28.

**AMSTERDAM.**—OPERA HOUSE (George McChumpha, manager); Isham's Octopuses pleased a medium audience Oct. 19. Thatcher's Minstrels 21; business fair; performance satisfactory. Wilbur-Kirwin Opera House 22-25; good business; audience pleased. Kennedy Players 26-28.—**THEATRE SARATOGA** (Theodore S. O'Neill, manager); The Blondells in The Katzenjammer Kids were greeted by a topsy-turvy house 21; good business; audience pleased. The play is considerably above the average of its class, and the specialties by the Blondells, Madge and Morton, and Gorman and West were pleasing. The acrobatic dancing of Lucille Bell deserves special mention. On and Off 25. Blue Jeans 28. Phoebe 30. The Doctor's Warms Reception 1. What Happened to Jones 4.

**WATERPORT.**—GRISWOLD OPERA HOUSE (S. M. Hickey, manager); The Heart of Chicago Oct. 23-25; co. and business good. On and Off 26. The Moth and the Flame 27. The Sign of the Cross 28.—**RAND'S OPERA HOUSE** (William H. Hickman, manager); Mr. See How 20-21; good houses. This play has many good situations and with proper pruning should be a success. A Lion's Heart 27, 28.

**UTICA.**—OPERA HOUSE (Sam S. Shubert, manager); Katherine Robe closed a successful five nights' engagement 21, presenting Romeo and Juliet, Madame Sans Gene, The Devil's Mine, A Nutmeg Match, and Killarney. A Colonial Girl 19; good business. The Rising Generation 24; large audience. Felix and Barry scored a big hit. Maude Adams in The Little Minister 25. Zara I. Jack and the Beanstalk 8.

**PORT JERVIS.**—GRAND OPERA HOUSE (W. A. Kadel, manager); Howe's Moving Pictures pleased a packed house Oct. 18. An excellent dramatic opened for a week 23 to good business continuing to big houses. Repertoire first half of week: The Victorian Cross, Across the Continent, and A Wife's Victory. Ben Hur, lecture, 30-31. The Bowery After Dark 2.

**ONEIDA.**—MUNROE OPERA HOUSE (Smith and

Preston, managers); The Sleeping City drew a large house Oct. 19; co. and performance good. Kennedy Players did good business 23-25; best of satisfaction. Plays presented: Teddy Maguire, The Irish Duke, The Heart of New York, and Ten Nights in a Bar Room. Vogel and Denning's Minstrels 30. Boston Concert Trio 8. A Man of Affairs 10. The Cherry Pickers 21.

**HORNELLVILLE.**—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles A. Bird, manager); Gus Cohan co. closed a week with Old Money Bags 20. The Girl from Prince Oct. 20, 21; co. fair; good business. Colonial Girl 22 to capacity. Howard Gould and Grace Freeman were received with enthusiasm. Thatcher's Minstrels 30.—ITEMS: Bertha and Sarah Johnson joined The Dancers co. 20.

**PEEKSKILL.**—DEPWEY OPERA HOUSE (F. S. Cunningham, manager); A Son Ben Oct. 24; good audience. It was impossible to sell all the tickets in this theatre, but the play proceeded smoothly. The central figure is Father Ben, faithfully presented by that veteran actor, John Jack, A Soldier of the Empire 27. Blue Jeans 30. The Cherry Pickers 3.

**BINGHAMTON.**—STONE OPERA HOUSE (J. P. Clark, manager); The Cherry Pickers pleased a good audience Oct. 23. Isham's Octopuses drew good business 24-25; satisfaction given. Thatcher's Minstrels 30.

**WATKINSVILLE.**—OPERA HOUSE (R. W. Beatty, manager); Murray and Mack in Finnigan's Ball Oct. 20; pleased audience. In a small house. Martin's U. T. C. 21. The Girl from Chill 27.

**JAMESTOWN.**—OPERA HOUSE (W. Secoupe, manager); Finnigan's Ball Oct. 21; good house; pleasing performance. A Romance of Coon Hollow 24.

**GRAFTON.**—GRAND OPERA HOUSE (W. W. Robertson, manager); A Romance of Coon Hollow Oct. 21; good house; co. good.

**BISMARCK.**—ATHENAEUM (J. D. Wakeman, manager); Squire Haskins 5.

**FIELDS.**—FIELDS AND HANSEN'S MINSTRELS Oct. 19; small audience; performance poor. Packard Opera co. 23-25; large and delighted audiences.

**ASHEVILLE.**—GRAND OPERA HOUSE (J. D. Plummer, manager); Washburn's Minstrels Oct. 19; good house; audience pleased. The Senator to a crowded house. The Hustler 21. Vance Comedy co. 6, 7. The Highwayman 8.

**CHARLOTTE.**—OPERA HOUSE (Nat Gray, manager); Olympia Opera co. 30-2.

#### NORTH DAKOTA.

**GRAND FORKS.**—METROPOLITAN THEATRE (C. P. Walker, manager); A Romance of Coon Hollow attracted good business Oct. 20; performance fair. The Girl from Chill 24. Modjeska 2. A Strange in New York 6. Puff'n Head Wilson 11. Hotel Toppy Turkey 17.

**FARGO.**—OPERA HOUSE (C. P. Walker, manager); In Old Kentucky Oct. 16; full house; good co.; receipts \$722. A Romance of Coon Hollow 21; small house; co. below average. The Girl from Chill 20. Modjeska 30. U. T. C. 2. A Strange in New York 7.

**WADSWORTH.**—OPERA HOUSE (R. W. Beatty, manager); Murray and Mack in Finnigan's Ball Oct. 20; pleased audience. In a small house. Martin's U. T. C. 21. The Girl from Chill 27.

**JAMESTOWN.**—OPERA HOUSE (W. Secoupe, manager); Finnigan's Ball Oct. 21; good house; pleasing performance. A Romance of Coon Hollow 24.

**WATKINSVILLE.**—OPERA HOUSE (R. W. Robertson, manager); A Romance of Coon Hollow Oct. 21; good house; co. good.

**TOLEDO.**—VALENTINE THEATRE (L. M. Bodd, manager; Otto Kliver, business manager); The Telephone Girl Oct. 22-24; good business. The production improved favorably with last season's. Will Sloan 25. The cast was most evenly balanced. The Sign of the Cross 6, 7. A High Toned Burlesque 12. Joseph Jefferson 13. Dear Old Charley 14-16. Creston Clarke 17, 18.—LYCEUM THEATRE (Frank Burt, manager); Who is Who, with Pauser and St. John in the leading roles, to fine business 22-25. There was not a dull moment in the piece, the interest of course centering in Poor St. John, a Toledo boy. His acting was an agreeable surprise. Mrs. McLean and Eva Tangney made hits. The Man of Mystery 2-4.—BURT'S THEATRE (Frank Burt, manager); A Bell Boy seemed to please a large audience 19-21. A Bon Ton Burlesques 22-25 opened to S. R. O. and business continued fair. It was a mixture of burlesque and vaudeville, good, dull, and indifferent. The English of Mr. Fresh 5-8. George W. Monroe 9-11.—ITEMS: Pepe Bartlett, treasurer of the Lyceum, has resigned and Jameson, assistant treasurer at Burt's, will take his place. Frank McMains, assistant treasurer at Burt's, has been promoted to the position of treasurer. E. D. Stair has purchased from A. L. Wilber an interest in the Lyceum, paying \$25,000 for the same.—The experiment of keeping the matinee open on Sunday nights was tried 22 with gratifying results. The Telephone Girl, staying to about \$5000. Hereafter the management will endeavor to secure an attraction for every Sunday night.

#### OHIO.

**TOLEDO.**—VALENTINE THEATRE (L. M. Bodd, manager; Otto Kliver, business manager); The Telephone Girl Oct. 22-24; good business. The production improved favorably with last season's. Will Sloan 25. The cast was most evenly balanced. The Sign of the Cross 6, 7. A High Toned Burlesque 12. Joseph Jefferson 13. Dear Old Charley 14-16. Creston Clarke 17, 18.—LYCEUM THEATRE (Frank Burt, manager); Who is Who, with Pauser and St. John in the leading roles, to fine business 22-25. There was not a dull moment in the piece, the interest of course centering in Poor St. John, a Toledo boy. His acting was an agreeable surprise. Mrs. McLean and Eva Tangney made hits. The Man of Mystery 2-4.—BURT'S THEATRE (Frank Burt, manager); A Bell Boy seemed to please a large audience 19-21. A Bon Ton Burlesques 22-25.—ITEMS: Pepe Bartlett, treasurer of the Lyceum, has resigned and Jameson, assistant treasurer at Burt's, will take his place. Frank McMains, assistant treasurer at Burt's, has been promoted to the position of treasurer. E. D. Stair has purchased from A. L. Wilber an interest in the Lyceum, paying \$25,000 for the same.—The experiment of keeping the matinee open on Sunday nights was tried 22 with gratifying results. The Telephone Girl, staying to about \$5000. Hereafter the management will endeavor to secure an attraction for every Sunday night.

C. M. EDSON.

**DAYTON.**—VICTORIA THEATRE (Lee M. Boden, general manager; G. C. Miller, business manager); Willie Collier in Mr. Smooth to light business Oct. 21; the unctuous comedian has given excellent opportunities to display his unique talent; the supporting co. was capable.—FAIR TIME THEATRE (H. R. Feilch, manager); Faun 20. See Smith 21. S. R. O.; meritorious production. Have You Seen Smith to date 22-23; a flimsily constructed comedy, more for the introduction of the clowns, which were mediocre. Big Reception 24-25. Behman's Vanderville on 6-8. Hoey and Norton's Comedians 9-11. Over the Fence 13-15. The Triple Alliance 16-18.—ITEMS: John F. Ward, who for several seasons was the popular comedian of the stage, some time ago, in a summer stock co., had a prominent part in Mr. Smooth and received a hearty welcome.—Humpy Dumpty and Faun who that divided the week at the Park Theatre 16-21, broke all previous records of attendance.

J. W. WEIDNER.

**CHILLICOTHE.**—MASONIC OPERA HOUSE (E. S. Robinson, manager); Blanche Creek co. Oct. 16 canceled. The Little Minister 19. International Operatic co. 23. Morrison's Faust 26.

**CANTON.**—MASONIC OPERA HOUSE (E. C. Campbell, manager); Andrews Opera co. Oct. 17, 18; pleasing production; fair business. A Child of the South 20.

**KENTON.**—DICKSON'S GRAND OPERA HOUSE (Henry Dickson, manager); A Guilty Mother Oct. 17; gave satisfaction to good house. The Real Thing failed to appear 18. A Breezy Time 25. Hearts of the Blue Ridge 27.

**NEWCOMERSTOWN.**—CITY OPERA HOUSE (W. D. Swan, manager); Irving French co. in The Runaway Wife, An Irishman's Troubles, and O'Moore's Courtship Oct. 23-25; packed houses, giving satisfaction. Rose-Yak co. 26.

**CHILLICOTHE.**—MASONIC OPERA HOUSE (E. S. Robinson, manager); Blanche Creek co. Oct. 16 canceled. The Little Minister 19. International Operatic co. 23. Morrison's Faust 26.

**CANTON.**—MASONIC OPERA HOUSE (E. C. Campbell, manager); Andrews Opera co. Oct. 20; excellent production; fair business. A Child of the South 21. Black Crook 1. A Child of the South 2. Don't Tell My Wife 7.

**BARNESVILLE.**—MOORE'S OPERA HOUSE (Ed Moore, manager); Carver Stock co. opened for a week 20. In the Diamond Mystery; large house; audience pleased.

**FOSTORIA.**—ANDES

G. Jameson: Vanity Fair Oct. 17; house large; performance good.

#### PENNSYLVANIA.

**MAHANOY CITY.**—**GRAND OPERA HOUSE** (J. J. Quirk, manager): A Boy Wanted Oct. 26. The Irish Alderman (return date) 3. Daniel Sully 8. The Prodigi Father 11. **WERSKE'S OPERA HOUSE** (John H. Burdick, manager): Wrep and Durand's Troubadours offered a pleasing bill of specialties 21 to a topheavy house. Next Door 28. The Gems 30-4.—ITEMS: The attractions presented at the local playhouses as far this year have been far in advance of those of last season, and business is showing much better. The number of usher at both houses has been increased.—Charles Ley called upon old acquaintances here 22.—Jameson, T. C., a wealthy man at the Able Opera House, Easton, fell 20 feet to the stage and fractured his right wrist 21.—The Elks of Pottsville are arranging for a big benefit performance for the charity fund.—T. C. O'Connor now does the dramatic work for the "Daily Record" of this place.

R. W. SHERTZINGER.

**LANCASTER.**—**FULTON OPERA HOUSE** (W. K. and Glein, managers): The Sponsor pleased a very successful week 21. The Prodigy Father pleased a small house 25. James Kidder-Hanford co. with excellent support in The Winter's Tale gave one of the most splendid Shakespearean performances ever seen in this city to a very large and delighted audience 26. The Sidewalks of New York 27. The Cuckoo 28. French Maid 30. Lester Watson Stock co. 31-2. The French 30. The New Boy 7. Palmer's U. T. C. 8. The French 30. The Irish Alderman 11. **MARY'S MUSIC THEATRE** (W. K. and Glein, manager): Old Southern Life 26.—ITEMS: Three casts are rehearsing in this city and will go on the road about 1. Goodhart and Maudie of this city will take out Palmer's U. T. C. The Welsh Brothers, of this city, have organized Welsh's Majestic Dramatic co. Colonel Robinson's Old Southern Life, composed entirely of colored talent, will be taken out by Clinton Newton and Charles W. Gilder.

**ALLEGTON.**—**LYRIC OPERA THEATRE** (Markley and Worman, managers): Creston Clarke pleased by an excellent cast 1. The Hunter Oct. 19; large audience. The Sporting Duchess gave satisfaction 20; good business. James Kidder-Hanford co. in The Winter's Tale drew large audience 21; performance all that could be desired. Kelsey-Shannon co. in The Moth and the Flame pleased a good audience 22. **CARLISLE.**—**OPERA HOUSE** (Markley and Appell, lessees; E. H. Carpenter, manager): Bert Coote in A Battle Scarred Hero Oct. 19; fair business; excellent performance. The Highwayman 20; good house; rendition fair. The Prodigy Father 31. Old Southern Life 2. Williams Stock co. 3-4.

**CHINTER.**—**GRAND OPERA HOUSE** (Thomas Hargraves, manager): The Highwayman Oct. 17; pleased house. Banda Russa failed to appear 18. Peck's Bad Boy 21; large house. Burdick Comedy co. in The Ensign, Barbara, saved from the Sea-Big Van Winkle, Paradise Regained, and Infatuations.

**BRADFORD.**—**WAGNER OPERA HOUSE** (F. Wagner, manager): Lesser Winter Stock co. opened for a week Oct. 21; fair business. Plays presented: Prince of Persia, The Pocahontas, and The Fatal Wedding. Johnson co. 30, 31 and 2-4. Thatcher's Minstrels 1.

**MICHIGAN CITY.**—**OPERA HOUSE** (Charles P. Kear, manager): Clarence Vandelle co. changed from 21 to 3. Williams Stock co. 25, 26, failed to appear.

**ACADEMY OF MUSIC** (W. E. Newman, manager): May Smith Robbins in Little Trixie 23; fair audience. The Irish Alderman 1. Daniel Sully 2.

**SCRANTON.**—**LYCEUM THEATRE** (Burgunder and Rein, lessees; H. R. Long, manager): The Sporting Duchess Oct. 19; fair business; fair co. 20. The Winter's Tale 21; large house and showed well. Howe's Moving Pictures 24 entered a big house. Maud Adams 22. Zaza 23. The Raging Generation 31. Sherlock Holmes 1, 2. Willie Collier 5.—**ACADEMY OF MUSIC** (Burgunder and Rein, lessees; H. R. Long, manager): King Dramatic co. 23-28 presented to packed houses. The Power of the Press 24. Cumberland "G. F." 25. The Wives of Wealth 26. The Two Orphans, and The Captain 27. The Two Orphans, and The Captain 28. **PORTSMOUTH.**—**ACADEMY OF MUSIC** (Markley and Appell, lessees; Edwin Young, resident manager): Burdill Comedy co. played The Ensign, Paradise Regained. Saved from the Sea, Rip Van Winkle, and Down in Mississippi Oct. 19-21; good business; performances satisfactory. Cameron Clemens co. in Captain's Way. An Up-to-Date Liar. A Midsummer Night's Dream 22. Howe's Moving Pictures 23 entered a big house. Maud Adams 22. Zaza 23. The Raging Generation 31. Sherlock Holmes 1, 2. Willie Collier 5.—**ACADEMY OF MUSIC** (Burgunder and Rein, lessees; H. R. Long, manager): King Dramatic co. 23-28 presented to packed houses. The Power of the Press 24. Cumberland "G. F." 25. The Wives of Wealth 26. The Two Orphans, and The Captain 27. The Two Orphans, and The Captain 28.

**WILKES-BARRE.**—**THE NESBITT** (M. H. Burgunder, manager): Played to large audiences Oct. 19. The Irish Alderman 20; moderate business. The Cuckoo 21. James Kidder-Hanford co. in The Winter's Tale 24 to good business. Howe's Moving Pictures to S. R. O. 25. Maud Adams 28. William Gillette 3.—**GRAND OPERA HOUSE** (M. H. Burgunder, manager): King Dramatic co. to large business Oct. 18-21. Last half of week in Carmen. The Power of the Press, Lost in London, Cumberland "G. F.", and A Midsummer Night's Dream 22. Howe's Moving Pictures 23 to large business, presenting first half of week. Burdick Bros., Dad's Girl, Daughter of the South, and The Prisoner of Algiers.

**HARRISBURG.**—**GRAND OPERA HOUSE** (Markley and Appell, lessees; Bert Coote in A Battle Scarred Hero Oct. 19-21; fair business. The Highwayman 20; good business; The Moth and the Flame 21; performance fair. The Queen's Mask, and The Two Orphans, Daniel Sully 2.

**ERIE.**—**PARK OPERA HOUSE** (M. Rein, manager): Frank Daniels 25 in The Americal filled the house. Mr. Daniels was well received; support excellent; staging impeccable. Burdick-Hanford co. 30, 31, 1, 2. Thatcher's Minstrels 2.

**MORRISTOWN.**—**GRAND OPERA HOUSE** (J. E. Murphy, manager): Keller Oct. 20; fair house. The Sporting Duchess 21; pleasing performance; good house. Wells Brothers (return) 28: S. R. O. Eight Belli 30.

**BROWNSVILLE.**—**THREE TOWNS THEATRE** (O. K. Taylor, Jr., manager): A Husband on Salary Oct. 22 to small house. Diamond Brothers' Minstrels 23; good performance; good business. The Corner Grocer 1.

**MEKEEPORT.**—**WHITE'S OPERA HOUSE** (F. D. via, manager): Julie Walker in More Money was Side-Tracked Oct. 19; creditable performance. Balch and Starr's Minstrels 21 did fairly; small audience. The Hunter 22.

**EAST STROUDSBURG.**—**ACADEMY OF MUSIC** (H. H. Shewell, manager): San Francisco Minstrels Oct. 19; on first-class; good house. Clarence Vaudeville co. 20-21; canceled and rebooked for Nov. 23. Keller Concert on S. O'Boyle's Wedding 18.

**CLEARFIELD.**—**OPERA HOUSE** (E. R. Clark, manager): The Corner Grocery Oct. 24; large house; performance poor. Howe's Moving Pictures 31. Industrial Optic co. 4. A Boy Wanted 6. Other People's Money 16.

**LATROBE.**—**SHOWALTER'S OPERA HOUSE** (W. A. Showalter, manager): The Cherry Pickers Oct. 16; excellent performance; large house. St. Plunkard 20; large and pleased audience. Diamond Brothers' Minstrels 28.

**MEADVILLE.**—**ACADEMY OF MUSIC** (E. A. Homestead, manager): The Hunter 21; fair business; poor performance. The Fire Patrol 24; good house; audience pleased. A Country Merchant 1. Under the Red Robe 6. Thatcher's Minstrels 7.

**SHENANDOAH.**—**THEATER** (P. J. Ferguson, manager): Sun's Minstrels Oct. 20; fair business. A Matchmaker's Mistake 24 failed to appear. The Cherry Pickers 25.

**NORTH EAST.**—**SHEET'S OPERA HOUSE** (C. Becker, manager): Pan-American Minstrels Oct. 14; well-filled house; also good; minstrel part poor. Maxon and Crook's Comedians 19-21; good house; satisfactory performances.

**YORK.**—**OPERA HOUSE** (R. C. Peetz, manager): Chester De Vondt co. closed a successful week Oct. 21. The Prodigy Father to light business 20. James Kidder-Hanford co. 27. Old Southern Life 28. Katherine Hoben 29.

**NEW CASTLE.**—**OPERA HOUSE** (J. F. Geringer, manager): The Hunter failed to please fair business Oct. 21. Diamond Brothers' Minstrels 21; packed house; excellent performance. Hearts of the Blue Ridge 22; pleasant performance. Burdick-Hanford co. 23; fair business. The Castaway, the Middleman, and Condemned to Death; excellent co.; good houses. Pack's Bad Boy 20. The Prodigy Father 2. Next Door 3. Katherine Hoben 6-11.

**JOHNSTOWN.**—**CAMBRIA THEATRE** (J. C. Markley, manager): The Highwayman Oct. 23 delighted a good house. The Corner Grocery 24. Diamond Brothers' Minstrels 26. The Under-Jack Sprucey 1. John De Stock co. 24-25. **OPERA HOUSE** (G. E. Hill, manager): Crimson Players in The Boy from Boston 19-20; poor business; deserved large houses. St. Plunkard 21; packed house. Tuxedo Club 22-25; fair business; good performances.

**READING.**—**GRAND OPERA HOUSE** (George M. Miller, manager): May Smith Robbins in Little Trixie gave a very good performance to large houses Oct. 19-21.—**ACADEMY OF MUSIC** (John D. Mishler, manager): Creston Clarke and Adelaide Prince in Hamlet, David Garrick, and The Raged Cavalier, 20, 21. The Prodigy Father 23. Zaza 24. Uncle Josh Sprucey 25.

**DANVILLE.**—**OPERA HOUSE** (F. C. Argie, manager): Sun's Minstrels delighted a packed house Oct. 17. D'Ormond-Fuller co. 18-20 in The Shimaster, Monte Cristo, The Player, The Marble Heart, Virginia, and The Two Orphans did large business; co. good. Next Door 25. Howe's Moving Pictures 26. Johnny on the Spot 31. The Irish Alderman 4. Uncle Josh Sprucey 9. Gus Cohen's co. 13-19.

**SUNSBURY.**—**OPERA HOUSE** (W. C. Lyons, manager): Witcher's All Star Players 16-21 opened to S. R. O.; large house and extraordinary performances of week. Inspector: Government Acceptance, The Philadelphia Detective, Why Jones Left Home, The Power of Money, The Two Orphans, The Mysterious Mr. Tompkins, and The Dark Side of London. U. T. C. 24 canceled.

**EASTON.**—**ABLE OPERA HOUSE** (W. K. Detwiler, manager): Odette Tyler in Pheno to a large and pleased audience Oct. 21. A Boy Wanted 22; small audience; poor performance. The Cuckoo 23. Johnny on the Spot 24. The Irish Alderman 25; fair and appreciative audience. One and Off 26. A Grip of Steel 2, 3. The Irish Alderman 6.

**HAZELTON.**—**GRAND OPERA HOUSE** (Markley and Appell, lessees; Henry Walker, manager): Under the Red Robe 19; S. R. O.; excellent satisfaction given. Mr. Plante of Paris 21 canceled. A Boy Wanted 25; fair performance; medium business. Ariel Ladies' Sextette 27. Zaza 28. Creston Clarke 31. On Next Door 4. Uncle Josh Sprucey 7.

**PHILA'DELPHIA.**—**OPERA HOUSE** (M. H. Reiss, manager): Gus' Jones, Isaac 16-21 open to S. R. O.; large house and extraordinary performances of week. Inspector: Government Acceptance, The Philadelphia Detective, Why Jones Left Home, The Power of Money, The Two Orphans, The Mysterious Mr. Tompkins, and The Dark Side of London. U. T. C. 24 canceled.

**SPARTANBURG.**—**OPERA HOUSE** (Max Greenwald, manager): Washburn's Minstrels Oct. 20; packed house; best minstrels of the season. My Friend from India 23 canceled. Robert J. Burdette 27. The Real Widow Brown 2. A Jay from Jayville 11. Shore Acres 14.—**CONVERSE CONSERVATORY OF MUSIC** (Dr. R. B. Peters, manager): Vladimir de Pachman 22; large and appreciative audience.

**CHARLESTON.**—**ACADEMY OF MUSIC** (Charles H. Parker, manager): Wren with Albert Hart, Oct. 21; good performance. Burdick-Hanford co. in The Great to full house 22. The play was excellently staged and well acted, but did not come up to ex-

cpected. **THE NEW YORK DRAMATIC MIRROR**

crowded house. San Francisco Minstrels 25 pleased a crowded house. The Rising Generation 26. A Lion's Heart 2. A Trip to Coney Island 4. The Geisha 8. Diamond Brothers' Minstrels 13. Bill Hubbard 14. Daniel Sully 15.

**GREENVILLE.**—**LAIRD'S OPERA HOUSE** (W. H. Holley, manager): Macarney-Patterson co. Oct. 22-23; good houses; performances satisfactory. Repertoire: The Minister's Son, Royal Rags, A Wasted Life, In Missouri, Hazel Kirke, and Mr. Burleigh's Adventures. A Country Merchant 2. Daniel Boone 6 canceled. Erwood Stock co. 6-11.

**SHAMOKIN.**—**G. A. R. OPERA HOUSE** (John F. Oster, manager): Flinnigan's Ball to packed house Oct. 20; satisfaction given. Chester De Vondt Stock co. opened week 21 with The Ten-Ten Door. The Ranchero, Dr. Jones, and Mr. Hyde; business good.

**CHARLEROI.**—**COYLE THEATRE** (J. W. Coyle, manager): The Stoway Oct. 21; good business; performance fair. Uncle Josh Sprucey 24; S. R. O.; audience pleased.—ITEM: Manager Coyle intends to lower the theater to the first floor, put in another gallery, enlarge the stage and add six boxes.

**FRANKLIN.**—**GRAND OPERA HOUSE** (John G. Gale, manager): Joshua Simpkins Oct. 17; full house; co. gave satisfaction. Salisbury Orchestra 31. The Glad Hand 3.

**SOUTH DAKOTA.**—**SIOUX FALLS.**—**THE THEATRE** (S. M. Bear, manager): Chase-Lister co. (return date) opened to S. R. O. Oct. 16; best of satisfaction. Elk's Circus 30. The Glad Hand 2. Clara Thropp 7. S. Primrose and Dostoevsky's Minstrels 9.

**SUMTER.**—**ACADEMY OF MUSIC** (Abe Rytenberg, manager): Season opened Oct. 23 with Washburn's Minstrels 1. The Real Widow Brown 1.

**DOCTORS.**—**GRAND OPERA HOUSE** (L. E. Doherty, manager): Doctor's Warm Reception 21; good performance; fair house. Jack and the Beanstalk 24. Mary Bowe Levin Concert co. 25; excellent concert. A Temperance Town 27. The Heart of Maryland 30. Toll Gate Inn 15.

**ST. JOHNSBURG.**—**THE BOWIE OPERA HOUSE** (M. Black, manager): Yale Brothers co. Oct. 23 failed to appear. The Doctor's Warm Reception 22; S. R. O.; co. good. A Temperance Town 30. The Sleeping City 8. The American Girl 21.—**MUSIC HALL**: Lecture by R. Robertson 9.

**BURLINGTON.**—**HOWARD OPERA HOUSE** (Mrs. W. K. Walker, manager): S. R. O. greeted The Christian Oct. 20; performance won unanimous applause. Jack and the Beanstalk 25. Way Down East 27. 29. The Heart of Maryland 21.

**MONTPELIER.**—**BLANCHARD OPERA HOUSE** (L. E. Blanchard, manager): A Temperance Town to large house Oct. 24; co. excellent. Way Down East 25.

**SELLERS FALLS.**—**OPERAS HOUSE**: Jack and the Beanstalk Oct. 21. The American Girl 23.

**BRATTLEBORO.**—**AUDITORIUM** (G. E. Fox, manager): A Temperance Town Oct. 20; fair business.

**VIRGINIA.**—**RICHMOND.**—**ACADEMY OF MUSIC** (Thomas G. Leath, manager): Lewis Morrison, supported by Florence Roberts and a capable co. presented Frederick the Great Oct. 19 to a large and pleased audience. The Sidewalks of New York 20, 21; poor performances; topheavy houses. Madame Januschek presented Gig Merrilles 23; large audience; performance excellent. Darkest Russia 24; good business; performance pleasing. Bert Coote in A Battle Scarred House and good audience.

**DANVILLE.**—**ACADEMY OF MUSIC** (Neal and Fria Diavolo, manager): The Sawyer Opera House, having been turned into a dancing hall, leaves the Georgia the only theatre in the city. The owners of this playhouse have spent a large sum of money remodeling and repairing it, it appears to be a great success.

**CHARLOTTESVILLE.**—**AUDITORIUM** (J. J. Leterman, manager): Lewis Morrison Oct. 16 in Fredrick the Great; large audience; performance fine. Friend from India 18; well filled and pleased. The Merry Makers opened for a week 23 in Miss Roarer to S. R. O.; performance fair. Greenerly Talbot, a Danville boy, is with the co.

**LYNCHBURG.**—**OPERA HOUSE** (F. M. Dawson, manager): Herald Square Opera co. opened Oct. 23 in The Bohemian Girl; packed house; performance fair. The Chimes of Normandy 24, and said Pasha 25; fair houses; performances excellent. Bert Coote 27. Dark Eyes 28.

**STAUNTON.**—**OPERA HOUSE** (Barkman and Shultz, managers): My Friend from India Oct. 19; large and pleased audience. The Real Widow Brown 20; good performance; fair business. Wine, Women and Song 21. Chapman-Warren co. 30-4.

**SPRINGFIELD.**—**ACADEMY OF MUSIC** (Thomas G. Letch, manager): Lewis Morrison in Frederick the Great Oct. 20; very good; business good. Bert Coote in A Battle Scarred House 23; James K. Hackett 28.

**PETERSBURG.**—**ACADEMY OF MUSIC** (William French, manager): The Marrymores Oct. 16-21 in Miss Roarer, The Sultan's Daughter, Kathleen Macomber, A Hero in Hags, East Lynne, and Tom Sawyer; small business. The Real Widow Brown pleased a fair audience 25. The Sporting Duchess 30.

**SUFFOLK.**—**CITY HALL THEATRE** (H. E. Elam, manager): Packard Opera co. Oct. 16, 17, presenting The Miser and Fra Diavolo; business and performance excellent. Herald Square Opera co. 30. Louise Brashay Concert co. 13.

**MOANOKE.**—**ACADEMY OF MUSIC** (C. W. Beckner, manager): Because She Loved Him So Oct. 19. Old Farmer Hopkins 28. James K. Hackett 1.

**TACOMA.**—**THEATRE** (L. A. Wing, resident manager): Mistakes Will Happen Oct. 15, 16; pleased audience. Modjeska drew crowded houses 20, 21. My Friend from India 22-24; drew well and pleased. Assa Lee Willard, a Seattle boy, will produce A Gay Cavalier, with local talent 25.—**THIRD AVENUE THEATRE** (W. M. Russell, manager): Yon Yonson 21; packed the entire house the entire week. Sam T. Shaw

W. O. EDMUNDS' BIG SENSATION PRODUCTION,  
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Three Night and Week Stands Wanted.

**HOUSE** (L. S. Horner, manager): Two Jolly Rovers Oct. 18; good performance; large audience. A House

**MORGANTOWN**.—OPERA HOUSE (M. J. Sonnenberg, manager): The Real Widow Brown Oct. 10; large business; co. fair. Louise Brebant Concert co. 28. Under the Dome 2.

**WELLSBURG**.—BARTH'S OPERA HOUSE (W. F. Barth, manager): Carter Stock co. Oct. 16-21; good business; satisfactory performances. The Corner Grocer 4. The Girl from Chile 8.

**WISCONSIN.**

**WAUSAU**.—ALEXANDER OPERA HOUSE (C. S. Clegg, manager): Davidson Stock co. Oct. 17-21; to capacity in Love and Law, The Hand of Fate, The Sultan's Daughter, All for Gold, and The Two Orphans. James Kelly and Dorothy Kent were the favorites. Millard's Minstrels 25. Passion Play Pictures 25.—COLUMBIA THEATRE (Harry B. Sutherland, manager): A Bunch of Keys Oct. 8, 12, 19; pleased audience. On the Suwanee River 20. Transatlantic Specialty co. 5-12. His Better Half 19. Roots in Town 20.

**FOND DU LAC**.—NEW CRESCENT OPERA HOUSE (P. B. Haber and H. R. Potter, managers): James T. McAlpin in Hans Hanson Oct. 21; co. and house fair. Protopapa's Vanderville co. 23 canceled. Nacchi Concert co. 24 delighted a large house. Human Hearts 25; fair house; performance excellent. A Bunch of Keys 28. On the Suwanee River 31. The King of the Opium Ring 3.

**BARABOO**.—THE GRANDE (F. A. Philbrick, manager): Shepherd's Minstrels Oct. 18, 19; large audiences; performances pleasing. Flora De Voss co. 23-28; large business; co. excellent. Repertoire: A Straight Tip, A Fatal Mistake, Caprice, Dad's Girl, Our Summer Boarders, The Factory Girl, and Our Country.

**OSHKOSH**.—GRAND OPERA HOUSE (J. E. Williams, manager): Edwin Mayo in Pudd'nhead Wilson Oct. 18; crowded house; performance good. Scallop Concert co. 21; good house; general satisfaction. A Bunch of Keys 28. On the Suwanee River 30. Jefferson De Angels 1.

**STEVENS POINT**.—NEW GRAND OPERA HOUSE (W. L. Brown, manager): A Bunch of Keys pleased a large audience Oct. 21. Human Hearts 26. The Choir Invisible canceled 2, going East from Chicago instead of playing Wisconsin cities as was intended.

**ASHLAND**.—GRAND OPERA HOUSE (W. D. Kuhn, manager): Murray and Mack in Flanagan's Ball Oct. 16 to S. R. O.; fine performance. On the Suwanee River 25. The Black Trillby 13. His Better Half 29. At Gay Coney Island 23. Eddie Fortune 28. 25.

**WEST SUPERIOR**.—GRAND OPERA HOUSE (C. A. Marshall, manager): Flanagan's Ball Oct. 17; good house. On the Suwanee River 28. Stranger in New York 23. Pudd'nhead Wilson 4. Princess and the Peacock 10. Black Patti's Troubadour 15.

**ACTIVE**.—BELLE CITY OPERA HOUSE (C. J. Feller, manager): Pudd'nhead Wilson proved a satisfactory entertainment Oct. 16; good patronage. The Musketeers, by Paul Gilmore, 20; fine performance; large audience. The Great Northwest 21. For Her Sake 22. The Little Minister 31.

**BELOIT**.—WILSON'S OPERA HOUSE (R. H. Wilson, manager): Aunt Jemima to fair house Oct. 17. Esmeralda 18; good business. Protopapa's Vanderville co. 21; poor performance; fair audience. Comedians opened for a week 22 to big business.

**GREEN BAY**.—TURNER'S OPERA HOUSE (J. H. Newton, manager): A Bunch of Keys Oct. 19; good house; pleasing performance. Transatlantic Vanderville co. 24, 25, failed to appear. Boston Ladies Symphony Orchestra 2. Davidson Stock co. 6-11.

**APPLETON**.—OPERA HOUSE (J. W. Thirkle, manager): A Bunch of Keys pleased a large audience Oct. 20. Millard's Minstrels 23; performance and house poor. Protopapa's Vanderville co. 24; light business. Human Hearts 27.

**MADISON**.—FULLER OPERA HOUSE (Edward M. Fuller, manager): Pudd'nhead Wilson Oct. 19 gave satisfaction to a large house. Human Hearts 24; pleased a fair audience. A Female Drummer 26. Sol Smith Russell 31.

**EAU CLAIRE**.—GRAND OPERA HOUSE (Moe and Stuay Brothers, managers): Two Married Men Oct. 18; S. R. O.; audience pleased. Edwin Mayo pleased a very large audience in Pudd'nhead Wilson 22.

**ONTARIO**.—TURNER'S OPERA HOUSE (Charles Norton, manager): Passion Play Pictures Oct. 18, 19; good houses; fair performances. W. H. Hartigan in Dr. Jekyll and Mr. Hyde 21; fair house; excellent performance. A Bunch of Keys 28.

**MERRILL**.—BERARD OPERA HOUSE (P. E. Berard, manager): A Bunch of Keys Oct. 23; good house; co. fair. The Orpheum Troubadours 26-28. Wade and Greyson co. 3.

**JANESVILLE**.—MYERS' GRAND OPERA HOUSE (Peter L. Myers, manager): Human Hearts Oct. 23; fair business; co. weak for play. Protopapa's Vanderville co. 28. Perle Comedians 30-34.

**PORTRAGE**.—OPERA HOUSE (A. H. Carnegie manager): Millard's Minstrels Oct. 18, 19; fair business. Protopapa's Vanderville co. 25. Hans Hanson 30. General's Guards 3. Eddie de Tourney 7, 8.

**SHIBBOGAN**.—OPERA HOUSE (W. H. Stoddard, manager): Protopapa's Vanderville co. Oct. 22; fair business. Hans Hanson 24; good house. Good House 25.

**KENOSHA**.—RHODE OPERA HOUSE (Gen. Rhode, manager): The Great Northwest Oct. 22; full house; fair performance. The Story of Twelve 23.

**LA CROSSE**.—THEATRE (J. Stradlaska, manager): Shepard's Minstrels Oct. 20, 21; good houses.

**NEW LONDON**.—GRAND OPERA HOUSE (C. W. Rivers, manager): A Bunch of Keys Oct. 30.

**WYOMING**.

**LARAMIE**.—NAEINERCHOR HALL (William Marquardt, manager): Grimes' Cellar Door Oct. 24. The Hotbed Coon in Dixie 30.—OPERA HOUSE (H. E. Root, manager): Casey's 400 canceled. Scott's Minstrels 27. Birthen Theatre co. 1-4.

**CANADA.**

**TORONTO**.—GRAND OPERA HOUSE (O. B. Sheppard, manager): Maurice Grau's Metropolitan

Opera co. gave three performances to bumper houses Oct. 19, 20. Marcella Sembrich sang in The Barber of Seville 19 and scored a great success. In Faust 20 Plancon as Mephisto never showed to better advantage. The features of the new season, however, are the arrival of Carmen 20. Frank Daniels 25-26. The Christian 30-4. TORONTO OPERA HOUSE (Ambrose J. Small, manager): Joseph Murphy, who always has played at the Grand heretofore, presented The Gerry Gow to big business 23; Bert Morrison made a hit; Mr. Murphy is as popular as ever; Eva Laurence and Inez Bullock did creditable work. Shaun Rhue 26-28. The Air Ship 30-4.—PRINCESS THEATRE (Robert E. Cummings, manager): First to the stock co., with Joseph Callahan as Mephisto, opened 25 to a crowded house; the star's performance strongly suggested Lewis Morrison without any of that actor's talents; Florence Stone as Marguerite was rather too sentimental, but her looks suit the role admirably; Ralph Cummings made a manly Valentine.—ITEM: Mendelssohn's "Elijah" was produced, under the direction of F. H. Torrington, in Massey Hall 24. Mile, Toronto sang the leading soprano part magnificently.

**OTTAWA**.—RUSSELL THEATRE (Dr. W. A. Browne, manager): The French Opera co. opened to a good sized audience with Romeo and Juliet. M. La Juive, Mademoiselle Delfe as Juliet were excellent; M. Javot as the monk also deserves special mention. La Juive, Faust, Carmen, and Il Trovatore were also given 19-21; MM. Ansaldi, and Gommé and Madame Lafont and Berges handled the leading parts acceptably; the chorus and orchestra were far from being up to the standard, and the stage-management left much to be desired. The Air Ship 23-25; apathetic to the Harem, and Marie Stuart were very clever. Jack and the Beanstalk 27, 28. Cummings Stock co. 30.—GRAND OPERA HOUSE (Joseph Frank, manager): Side Track closed a very successful week's engagement 21. The Sleeping City drew good houses 23-25. A Guilty Mother 26-28. The World Against Her 30.

**HAMILTON**.—GRAND OPERA HOUSE (A. R. London, manager): Mahara's Minstrels Oct. 13; poor business. The Bride Elect 19 (Thanksgiving Day); first-class performances; large audiences. A Guilty Mother 20, 21; fair performances; topheavy houses. Monte Cristo 24; satisfactory performances; fair audience. The Merchant of Venice 25. Frank Daniels 30. Joseph Murphy 1, 2.—ITEM: The Pemberton Glee Singers of London, England, under the local management of T. Reche, will open their series of entertainments 30.

**WINNIPEG**.—THEATRE (C. P. Walker, manager): A Romance of Coon Hollow, and Foggy Ferry Oct. 18, 19; good business. Thanksgiving Day, 19, receipts matinee and night being unusually large. The Girl from Chill 23; large business. Martin's U. T. C. 27, 28. Modjeska 31. I. A. Stranger in New York 3, 4. Operapapa (local) 7-9. Wilson 10.

**GRANDE** THEATRE (W. H. Search, manager): Valentine Stock co. 1. The Three Musketeers 16-21; performances excellent; business satisfactory. A Scrap of Paper, and The Private Secretary 23-28.

**VANCOUVER**.—OPERA HOUSE (Robert Jamison, manager): A Blue Moon Oct. 14; fine performance. William the Pimp 20; very excellent, but support poor; full house. Mistakes Will Happen 18; first-class performance; big business. My Friend from India 21. Gordon's Minstrels 24. A Venetian Gentleman 1. In Old Kentucky 3.—ALHAMBRA THEATRE (D. H. Lucas, manager): The Pirates of Penzance 19; good performance; large audience.—SAVOY THEATRE: Continuous Vanderville 16-21; business and performance good.

**CHATHAM**.—GRAND OPERA HOUSE (R. A. McVean, manager): The Lyceum co. played The Merchant of Venice, Hamlet, and Othello in capital manner and deserved better business 19-21. Edward D'Oyly in his pantomime action, and puts real life into the leading roles of each play; Emma Buffum shared the honors, and Effie Heat and Hortense Van Zile are also worthy of special mention. Passion Play Pictures 23; pleasing entertainment; good business.

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**ST. JOHN**.—OPERA HOUSE (A. O. Skinner, manager): Robinson Opera co. in Fra Diavolo, The Chimes of Normandy, The Grand Duchess, The Bohemian Girl, The Moor's Bride, and Orllette Oct. 17 to big business; operas well sung, staged and costumed. Devil's Auction 30-2. Culhane, Chase and Weston's Minstrels 31. Lewis Morrison 14.

**ROCKVILLE**.—GRAND OPERA HOUSE (J. L. Upham, manager): Much Ado About Whoope's Dramatic Oct. 16-20; presented Mr. Mother-in-Law, Rose Garland, The Diamond Mystery, The Little Ferret, Hazel Kirke, Shadows of a Great City, and Passion's Slave; co. fair; good business. The Air Ship 26. U. T. C. 31.

**ST. THOMAS**.—NEW GRAND OPERA HOUSE (A. McVean, manager): A Guilty Mother Oct. 18; small audience; co. well balanced. Lyceum co. 23-25 in Hamlet, The Merchant of Venice, and Othello; satisfactory production.—NEW DUNCOMBE OPERA HOUSE (T. H. Duncombe, manager): Dark.

**QUEBEC**.—ACADEMY OF MUSIC (Ed. Valence, manager): Devil's Auction 19-20; 2nd night big house. French Opera co. 25-26; opened 25 to S. R. O. Morrison's Faust 13, 14.—ITEM: Charles Auburn, late of the Queen's Theatre, Montreal, has been appointed stage-manager at the Academy.

**LONDON**.—GRAND OPERA HOUSE (A. E. Root, manager): A Guilty Mother Oct. 19 (Thanksgiving Day); good performances; big matinee and S. R. O. night. The Bride Elect 20; large and pleased audience. Monte Cristo 24. Frank Daniels 31. Morrison's Faust 1. The Christian 1. Mahara's Minstrels 25.

**SIMONE**.—OPERA HOUSE (C. Austin, manager): Puck's Bad Boy Oct. 18, 19 turned people away. Monte Cristo 21; fair house; good performance. Lyceum co. 3, 4.—ITEM: Manager Austin is touring Phillips' U. T. C. in several towns to good business.

**ST. CATHARINES**.—GRAND OPERA HOUSE (Charles H. Wilson, manager): Mahara's Minstrels Oct. 14; small and dissatisfied audience. Monte Cristo 22; fair house. The World Against Her 27. The Air Ship 5. A Colonial Girl 7.

**MONCTON**.—OPERA HOUSE (A. E. Holstead, manager): Culhane, Chase and Weston's Minstrels return Oct. 11; fair business. The Span of Life 22; good business. Robinson Opera co. 23-25. Devil's Auction 26.

**BELLEVILLE**.—CARMAN OPERA HOUSE (Fred Adams, manager): Godfrey's Band Oct. 16; S. R. O.

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## DATES AHEAD.

*Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.*

**DRAMATIC COMPANIES.**

A BACHELOR'S HONEYMOON: Meridian, Miss., Nov. 2, 4.

A BELLY BOY: Owosso, Mich., Nov. 3.

A BLACK SHEEP: Aspen, Col., Nov. 6. Colorado Springs 11.

A BOY WANTED: Philipsburg, Pa., Nov. 4. Clearfield 6, Altoona 11.

A BREACH OF PROMISE: Sacramento, Cal., Oct. 30-Nov. 4.

A BREEZY TIME (Eastern): Merle H. Norton, mgr.; Bucyrus, O., Nov. 2; Ashland 6, Massillon 8, Co-shooton 9, Carrollton 10, Salem 11.

A BREEZY TIME (Western): Salt Lake City, U. S., Nov. 6-8.

A BUNCH OF KEYS (Gas Bothner, mgr.); Grand Rapids, Mich., Oct. 31. Winona, Minn., Nov. 1.

A CHILD OF THE SOUTH (Brady and Rogers, mgrs.); Shreveport, La., Oct. 31. Springfield Nov. 1. Greenville 2, Delaware 6, Urbana 7, Tipton, Ind., 17.

A CLEAN SWEEP: Northampton, Mass., Nov. 8.

A COLONIAL GIRL (Daniel Frohman, mgr.); Oswego, N. Y., Oct. 31. Syracuse Nov. 1, 2. Rochester 3, 4, St. Catharines, Ont., 7.

A CONTENTED WOMAN (Belle Archer; Fred E. Wright, mgr.); Baltimore, Md., Oct. 30-Nov. 4. Washington, D. C., 6-11. Brooklyn, N. Y., 13-25.

A COUNTRY MERCHANT: Meadville, Pa., Nov. 1. Greenville 2, Ashtabula, O., 4.

A DAY AND A NIGHT (Harry Phillips, mgr.); Canton, O., Nov. 3. Alliance 4.

A FEMALE DRUMMER: Peoria, Ill., Oct. 31. Springfield Nov. 1. Keokuk, Ia., 2. Burlington 3, Cedar Rapids 4. Des Moines 6, Omaha, Neb., 7-9. St. Joseph, Mo., 10, 11. Kansas City 12-18.

A GRIP ON STEEL: Reading, Pa., Oct. 30, 31. Easton Nov. 2, 3. Allentown 4.

A HIGH TONED BURGLAR (Hollis E. Cooley, mgr.); Rochester, N. Y., Oct. 30-Nov. 1. Syracuse 2-4, Cleveland 6-11.

A HOT OLD TIME (Eastern): E. A. Braden, mgr.; Glens Falls, N. Y., Nov. 1.

A HOT OLD TIME (The Bays): Newark, N. J., Nov. 4-11.

A HOT OLD TIME (Western): St. Joseph, Mo., Oct. 30, 31. Atchison, Kan., Nov. 1. Topeka 4. Junction City 10.

A HUSBAND ON SALARY: Lancaster, O., Oct. 31. Chillicothe Nov. 1. Chillicothe 4, Portsmouth 6.

A LADY OF QUALITY (Engelie Blair); E. P. Mulhall, mgr.; Denver, Colo., Oct. 30-Nov. 4. Pueblo 6, Colorado Springs 7. Salt Lake City, U. S., 8. Ogden 10. San Francisco, Calif., 13-indefinite.

A MAN OF AFFAIRS (H. W. Taylor, mgr.); Richmondville, N. Y., Oct. 31. Schoharie Nov. 1. Oneonta 2, Cooperstown 3. Rome 6, 7. Oneida 10.

A MAN OF MYSTERY (W. N. McDowell, mgr.); Grand Rapids, Mich., Oct. 30, 31.

A MERRY CHASE (Lynn Bros.); Lincoln, Neb., Oct. 30, 31. Nebraska City Nov. 1. Glenwood, Ia., 2. Red Oak 3, Corning 4. Creston 6, 6. Gacula 7. Leon 8. Centerville 9. Bloomfield 10. Ottumwa 11. Mt. Pleasant 13. Columbus 14. Sigourney 15. Des Moines 16-18.

A MILK WHITE FLAG (Dunne and Ryley, mgrs.); Portland, Ore., Nov. 1. Seattle, Wash., 2. New Whatcom, B. C., 3. Vancouver 4. Victoria 6. Tacoma, Wash., 7. Spokane 9. Great Falls, Mont., 11. Helena 12. Anacortes 14. Butte 15, 16.

A PAIR OF BLACK EYES (Betts and Pattee, mgrs.); Lorain, O., Oct. 31. Port Clinton Nov. 1. Carey 2. Findlay 3. Tiffin 4. Galion 6. Larue 7. Bellfontaine 8. Mechanicsburg 9. Springfield 10. Xenia 11. Middlebury town 13. Eaton 14. Hamilton 15. Richmond, Ind., 16. Greenville, O., 17.

A RAG TIME RECEPTION (E. W. Brodlow, mgr.); Dayton, O., Oct. 30-Nov. 1. Urbana 2. Circleville 3. Lancaster 4. Chillicothe 6, Parkersburg, W. Va., 7. Marietta, O., 8. Sistersville, W. Va., 9. Wheeling 10. 11. Cadiz 12. Steubenville 14. E. Liverpool 15. Alliance 16. Youngstown 17, 18.

A ROMANCE OF COON HOLLOW (George E. Gaston, mgr.); Great Falls, Mont., Oct. 30, 31.

A RUNAWAY GIRL: Columbus, O., Oct. 31. Lima Nov. 2. Ft. Wayne, Ind., 3.

A SOLDIER OF THE EMPIRE (A. G. Fielding, mgr.); Holyoke, Mass., Oct. 30-Nov. 1.

A STRANGER IN A STRANGE LAND: New York city, Sept. 22-indefinite.

A STRANGER IN NEW YORK (A. Thalheimer, mgr.); Duluth, Minn., Oct. 31. St. Cloud Nov. 1. Crookston 2. Winnipeg, Man., 3, 4. Grand Forks, N. D., 6. Fargo 7. Billings, Mont., 8. Livingston 10. Helena 11. Bozeman 12. Anaconda 15. Butte 16-18.

A TEMPERANCE TOWN (Albert A. Ashley, prop. and mgr.); White River Junction, Vt., Oct. 30-Nov. 1. Franklin Falls, N. H., Nov. 1. Claremont 2. Lancaster, Mass., 3. Clinton 4.

A TEXAS STEER: Denver, Colo., Oct. 30-Nov. 4. Cheyenne, Wyo., 5. Grand Island, Neb., 6. Hastings 7. Lincoln 8. Nebraska City 9. Fall City 10. Omaha 11. Cedar Rapids, Ia., 12. Sterling, Ill., 16.

A TRIP TO CHINATOWN (Fred E. Wright, mgr.); Marion, Ind., Oct. 31. Frankfort Nov. 1. Crawfordville 2. Danville, Ill., 3. Champaign 4. Chicago 6-11.

A TRIP TO CONEY ISLAND: Harrisburg, Pa., Oct. 31. Lancaster Nov. 1. Hazleton 2. Bloomsburg 2. Pittston 4.

A TRIP TO COONTOWN (Cole and Johnson); Cleveland, O., Oct. 30-Nov. 4.

A TURKISH BATH (Samuel S. Speiden, mgr.); Junction City, Kan., Nov. 1.

A WHITE ELEPHANT (Frederick North, mgr.); Crete, Neb., Oct. 31. De Witt Nov. 1. Beatrice 2. Pawnee City 3. Horton, Kan., 4. Holton 6. Scranton 7. Topeka 8. Osage 9. Ottawa 10. Lawrence 11. Garnett 12. Chanute 14. Ft. Scott 15. Parsons 16. Girard 17.

A WILD GOOSE CHASE (Clifford and Kent, mgrs.); Lynn, Mass., Oct. 30-Nov. 1.

A WISE WOMAN: Canton, O., Oct. 31. Akron Nov. 1. Massillon 2. Kent 3. Warren 4. New Castle, Pa., 6. Youngstown, O., 7, 8. Liverpool 8. Waynesburg, Pa., 9. Washington 10. Cannonsburg 11.

A Young Wife: Schenectady, N. Y., Oct. 31. Utica Nov. 2. Amsterdam, N. Y., 7.

ADAMS AND BROWNS' REPERTOIRE: Mt. Vernon, N. Y., Oct. 29-Nov. 4. Peekskill 6-11.

ADAMS, MAUDIE (Charles Frohman, mgr.); Brooklyn, N. Y., Oct. 30-Nov. 4. Northhampton, Mass., 15.

ALGAZAR SHOCK (Belasco and Thall, mgrs.); San Francisco, Calif., Oct. 9-indefinite.

ALLEN, VIOLA (Lichter and Co., mgrs.); Cleveland, O., Oct. 30-Nov. 4.

ANDERSON THEATRE (Ed Anderson, mgr.); Albion, Mich., Oct. 30-Nov. 4. Pontiac 6-11. Chatham, Ontario, 13-18.

AN EASY MARK (C. A. Burt, mgr.); Des Moines, Ia., Oct. 29-31. Ottumwa 1, 2. Peoria, Ill., 3. Birmingham 3. Milwaukee, Wis., 4-11. Chicago, Ill., 13-25.

ANGELL COMEDIANS: Two Rivers, Wis., Oct. 3. Nov. 4. Brillton 6-13.

ARIZONA (Kirke La Shelle and Fred R. Hamlin, mgrs.); Detroit, Mich., Oct. 30-Nov. 4. Ypsilanti 5.

ARTHUR JULIA: New York city 24-indefinite.

AT GAY CONEY ISLAND (Whiting and Wilhite, props.); Pittsburgh, Kan., Oct. 31. Springfield, Mo., Nov. 2.

AT PINNEY RIDGE: Cleveland, O., Oct. 30-Nov. 4. Dowagiac, Mich., 10.

AT THE WHITE HORSE TAVERN (Daniel and Charles Frohman, mgrs.); Boston, Mass., Oct. 29-Nov. 4.

AUBREY DRAMATIC STOCK (Mitten brothers, mgrs.); Wheeling, W. Va., Oct. 30-Nov. 4. McKeesport, Pa., 6-11. Cumberland, Md., 13-18.

AUNT JEANUSA (W. S. Campbell, mgr.); Muscatine, Ia., Oct. 31. Ft. Madison Nov. 2. Mt. Pleasant 3. Ottumwa 4.

BALDWYN-MELVILLE: Savannah, Ga., Nov. 1-12. Montgomery, Ala., 6-11. Charleston, S. C., 13-18.

BARBOUR THEATRE: Cardington, O., Oct. 30-Nov. 4. BECAUSE SHE LOVED HIM SO (Julius Kahn, mgr.); Selma, Ala., Oct. 31. New Orleans, La., Nov. 6-11.

BECAUSE SHE LOVED HIM SO (Charles Frohman, mgr.); Philadelphia, Pa., Oct. 22-Nov. 18. Boston, Mass., 20-Dec. 2.

BENNETT-MOULTON (A.; Earl Burgess, mgr.); Cambridge, Pa., Oct. 30-Nov. 4. Binghamton, N. Y., 6-11. Auburn 13-18.

BENNETT-MOULTON (B.); Worcester, Mass., Oct. 3. Nov. 4. Schenectady, N. Y., 6-11. Poughkeepsie 13-18.

BITTNER THEATRE: Laramie, Wyo., Nov. 1-4.

BLUE JEANS: Plainfield, N. J., Nov. 3. Trenton 4.

BON TON STOCK: Altoona, Pa., Oct. 30-Nov. 1. Johnstown 2-4.

BROWN'S IN TOWN (DeLoach and Henneke, mgrs.); San Francisco, Cal., Oct. 29-Nov. 11.

BROWN'S IN TOWN (La Motte and Sowers, mgrs.); Bloomington, Ill., Oct. 31. Streator Nov. 1. Ottawa 2. Aurora 3. St. Louis 4. Galesburg 5. Quincy 7.

BYRNE COMEDIANS: Auburn, Ind., Oct. 30-Nov. 4.

BURRILL COMEDY (Laura Huibert; Charles W. Burhill, mgr.); Reading, Pa., Oct. 30-Nov.

CAMERON CLEMENS (Harry Bulis, mgr.); Red Bank, N. J., Oct. 30-Nov. 4. Asbury Park 6-11.

CANTWELL and LAWLER: Summersworth, N. Y., Oct. 30-Nov. 4.

CARNER STOCK (Harry L. Webb, mgr.); Coshocton, O., Oct. 30-Nov. 4. Caldwell 6-8.

CARPENTER FRANKIE (George K. Robinson, mgr.); Portland, Me., Oct. 30-Nov. 4. Lewiston 6-11.

CARROLL COMEDY: New Martinsville, W. Va., Oct. 30-Nov. 4.

CASEY'S TROUBLES (Alfred Keleny); St. Charles, Mo., Oct. 31. Fayetteville, Ark., Nov. 10.

CASTLE SIDE-AWAY THEATRE STOCK (J. H. Egan, mgr.); Boston, Mass., indefinite.

CHAPMAN-WARNER: Staunton, Va., Oct. 30-Nov. 1. Petersburg 4-11. Lynchburg 13-18.

CHASE-LISTER THEATRE (W. H. Carroll, mgr.); Council Bluffs, Ia., Oct. 30-Nov. 4. Lincoln, Neb., 11-12.

CHATTANOOGA (Jay Simms, mgr.); Winfield, Kan., Oct. 31. El Dorado Nov. 1. Atchison 2. St. Joseph, Mo., 3. Topeka, Kan., 6. Leavenworth 7. Pittsburg 8. Joplin, Mo., 9. Springfield 10. Ft. Smith, Ark., 11. Little Rock 13. Helena 14. Greenville, Miss., 15. Vicksburg 16. Jackson 17. 18.

CHENTER, ALMA (O. W. Dibble, mgr.); Nashua, N. H., Oct. 30-Nov. 4. Lawrence, Mass., 6-11. Hay-  
hill 13-18.

CHICAGO STOCK (C. H. Rossam, mgr.); Kewanee, Ill., Oct. 30-Nov. 4. Davenport, Ia., 6-8. Burlington 9-11.

CLARKE, CRESTON (H. W. Storn, mgr.); Hasleton, Pa., Oct. 31. Pottsville Nov. 1. Altoona 6.

CLARKE, HARRY CORSON (What Happened to Jones); San Francisco, Cal., Oct. 1—Indefinite.

COLLIER, WILLIE (Smyth and Rice, mgr.); Albany, N. Y., Oct. 30-31. Troy Nov. 1. Utica 2. Binghamton 3. Scranton, Pa., 4. Baltimore, Md., 6-11. New-  
ark, N. J., 13-18.

COLLINS, MARY (Bennett and Ingram, mgrs.); La-  
Pine, Mo., Oct. 30-Nov. 4. Kirksville 6-11.

COLUMBIA STOCK (Edw. C. Stewart, mgr.); Muncie, Ind., Oct. 30-Nov. 4. Fort Wayne 6-11.

COLUMBIAN THEATRE STOCK (M. J. Jacobs, mgr.); New Haven, Conn., Oct. 9—Indefinite.

COOTE, BERT (Willis M. Goddine, mgr.); Wash-  
ington, D. C., Oct. 30-Nov. 4. York, Pa., 6. Lancaster  
7. Reading 8. Allentown 9. Plainfield, N. J., 10.  
Easton, Pa., 11. New York city 13-18.

CORINNE: Richmond, Va., Nov. 4. Athens, Ga., 9.

COURTED INTO COURT (Clifford and Ruth); New-  
haven, Conn., Oct. 30-Nov. 4. Bridgeport 10. 11.

COURTEEN MORGAN: Napoleon, G., Oct. 30-Nov. 4.

CRANE, WILLIAM H. (Joseph Brooks, mgr.); New  
York city Oct. 2—Indefinite.

DAILEY STOCK: Hanford, Calif., Oct. 30-Nov. 4. Fresno 6-11. Visalia 13-18.

DALRYMPLE COMEDY: Fairbury, Neb., Oct. 30-  
Nov. 4. Abilene, Kan., 6-11. Laramie 13-18.

DARKEST RUSSIA (Edward C. Jepson, mgr.); Raleigh, N.C., Oct. 31. Atlanta 3. Gainesville 4.

DAUGHTERS OF THE POOR (Carrie Etler); Hoboken, N. J., Oct. 29-Nov. 1. Chelsea, Mass., 4.

DAVIDSON, FRANK C.; Clarksville, W. Va., Oct.  
30-Nov. 1.

DAVIDSON STOCK (Kelly and Kent); Appleton, Wis., Oct. 30-Nov. 4. Green Bay 6-11. Sheboygan 13-18.

DE TOURNEY, ELSIE: Portage, Wis., Nov. 7. 8.

DEVIL'S ISLAND (Frank Beresford, mgr.); Battle Creek, Mich., Nov. 1. Elkhart, Ind., 2. Dowagiac, Mich., 3. South Bend, Ind., 4. Chicago, Ill., 5-18.

DE VONDE STOCK (C. L. Walters, mgr.); Wilkes-Barre, Pa., Oct. 30-Nov. 4.

DEAR OLD CHARLEY (J. J. Rosenthal, mgr.); Meridian, Miss., Oct. 31. Selma, Ala., Nov. 3.

DILLON, JOHN; Medicine Lodge, Kan., Oct. 31. Harper Nov. 1. Caldwell 2. Wellington 3. Kingman 4. St. John 6. Stafford 7. Learned 8. Great Bend 9. Sterling 10. Hutchinson 11.

DODGE, SANFORD: Langdon, N. Dak., Oct. 30, 31.

DONNELLY STOCK (Henry V. Donnelly, mgr.); New York city Sept. 25—Indefinite.

DONOVAN, THE (William B. Henry, mgr.); Ply-  
mouth, Mass., Oct. 31. Westerly, R. I., Nov. 1. Pawtucket 2-4.

DON'T TELL MY WIFE (Felix Risser, mgr.); Coopersville, Ind., Oct. 31. Greenfield Nov. 1. Bus-  
ville 2. Shelbyville 3. Franklin 4. Noblesville 6. Greenville, O., 7. Piqua 8. Troy 9. Hamilton 10. Springfield 11.

DORMOND-FULLER: Wellsville, N. Y., Oct. 30-  
Nov. 4.

DOWNING, ROBERT: Frederick, Md., Oct. 31. Barnesville, O., Nov. 6.

DREW, JOHN: New York city Sept. 11—Indefinite.

EIGHT BELLES (Byrne Bros.); Wilmington, Del., Oct. 31. Trenton, N. J., Nov. 1. Elizabeth 2. Asbury Park 2. Atlantic City 4. Brooklyn, N. Y., 6-12.

ELDON'S COMEDIANS (G. H. Elden, mgr.); Spring-  
field, Ill., Oct. 30-Nov. 4. Winchester 6-11. Canton 13-18.

ELROY STOCK (E. S. Brigham, mgr.); Kittanning, Pa., Oct. 30-Nov. 4. Tarentum 6-11. E. Liverpool, O., 13-18.

ELROY STOCK (J. Sidney Macy, mgr.); Brockton, Mass., Oct. 30-Nov. 4. Fitchburg 6-11. Lawrence 13-18.

EMMET, J. K., AND LOTTIE GILSON (J. N. Shap-  
er, mgr.); Columbus, O., Oct. 30-Nov. 1. Indian-  
apolis, Ind., 2-4.

EMPIRE STOCK: Gardner, Mass., Oct. 30-Nov. 4.

EMPIRE THEATRE STOCK (Charles Frohman, mgr.); New York city, Oct. 10-Nov. 4.

ERWOOD STOCK: Ashtabula, O., Oct. 30-Nov. 4. Greenville, Pa., 6-11.

EWING-TAYLOR: Ardmore, Ind., Oct. 30-Nov. 4.

FABIO ROMANI: Webster, Mass., Oct. 31. Lynn, Nov. 2-4. N. Adams 10. Burlington, Vt., 18.

FAUST (Morrison); Paris, Ky., Oct. 31. Lexington Nov. 1. Danville 2. Frankfort 3. New Albany, Ind., 4. Rockville 8. Sycamore, Ill., 13.

FAUST (Porter J. White); Danville, Ill., Oct. 31. Peoria, Nov. 1. Canton 2. Jacksonville 3. Litchfield 4. Springfield 5.

FERGUSON BROTHERS' COMEDY: Marietta, O., Oct. 30-Nov. 4. Ironton 6-11. Mt. Sterling, Ky., 13-  
18.

FERRIS COMEDIANS (Dick Ferris, mgr.); Janesville, Wis., Oct. 30-Nov. 4.

FINNIGAN'S BALL (Joseph W. Spears, mgr.); Newark, N. J., Oct. 30-Nov. 4.

FISKE, MRS. (Charles E. Power, mgr.); New York city Sept. 12—Indefinite.

FLORENCE, MABEL (A. D. Cameron, mgr.); Port-  
smouth, N. H., Oct. 31.

FOREPAUGH STOCK: Philadelphia, Pa., Sept. 4—  
Indefinite.

FREEMONT'S "777" (A. W. Freemont, mgr.); Trim-  
ond, Col., Oct. 31.

FOR HER SAKE (Edwin Gordon Lawrence, mgr.); Montreal, Can., Nov. 13-18.

FRENCH, R. E. THEATRE: Grandbrook, B. C., Oct. 31. Ft. Steel Nov. 1. Ferme 2. McLeod, N. W. T., 3-4. Northbridge 6-11. Calgary 13-18.

FRENCH, IRVING: Uriachsville, O., Oct. 30-Nov. 1. Martin Ferry 2-5.

FERGUSON BROTHERS' COMEDY: Marietta, O., Oct. 30-Nov. 4. Ironton 6-11. Mt. Sterling, Ky., 13-  
18.

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**THE IRISH ALDERMAN** (Thomas H. Davis, mgr.): Bangor, Pa., Oct. 31; Pittsfield, Mass., Nov. 1; Reading 2; Danville 4; Lancaster 6; Worcester 7; York 8; Frederick, Md., 9; Wilmington, Del., 10; Lancaster, Pa., 11; Phoenixville 13; Columbia 14.

**THE KATZENJAMMER KIDS** (Blondell and Penney, mgrs.): Lowell, Mass., Nov. 2-4; Albany, N. Y., 6-8; Ballston 9; Johnstown 11; Gloversville 13; Westfield, Mass., 15; Holyoke 16-18.

**THE KING OF THE OPIUM RING** (Eastern; Blaney and Verner, mgrs.): Pittsfield, Mass., Nov. 1; Albany, N. Y., Nov. 2-4; Saratoga 6; Amsterdam 8; Gloversville 9.

**THE KING OF THE OPIUM RING** (Western): Elgin, Ill., Nov. 1.

**THE LITTLE MINISTER** (No. 2), Racine, Wis., Oct. 31; Marshalltown, Ia., Nov. 9.

**THE LOBSTER** (Fisher and Carroll; Edgar Selden, mgr.): Providence, R. I., Oct. 30-Nov. 4; Lynn, Mass., 6-8; Worcester, R. I., 9-11.

**THE MERRymAKERS** (Greenbaum and Jacobs, mgrs.): Lynchburg, Va., Oct. 30-Nov. 4; Durham, N. C., 6-11; Raleigh 13-18.

**THE MISSOURI GIRL** (Fred Raymond, mgr.): La Porte, Ind., Oct. 31; Valparaiso Nov. 1; Mishawaka 2; Fowler 3; Danville, Ill., 4; Paris 6; Mattoon 7; Sullivan, Ind., 8; Brazil 9; Clinton 10; Dunkirk 11; Liverpool 12; New Haven 14; Garrett 15; Bryan, O., 16; Waukon 17; Napoleon 18.

**THE MYSTERIOUS MR. BUGLE**: Columbus, Miss., Oct. 31; West Point Nov. 1; Winona 2; Greenville 3; Yazoo City 4; Vicksburg 5; Natchez 7; Monroe, La., 8; Shreveport 9; Lake Charles 10; Beaumont, Tex., 11; Galveston 12.

**THE OLD HOMESTEAD** (Dennan Thompson): New York city Oct. 9-indefinite.

**THE PLAYERS**: Russell, Neb., Oct. 31.

**THE PRODIGAL FATHER**: Carlisle, Pa., Oct. 31; Lancaster 1, Lebanon 2; Girardville 3; Mt. Carmel 4.

**THE PURPLE LADY** (Hector Rosefield, mgr.): Kansas City, Mo., Oct. 30-Nov. 4; Denver, Col., 6-11; Colorado Springs 13; Pueblo 14; Omaha, Neb., 16; Sioux City, Ia., 17; Sioux Falls 18.

**THE REAL WIDOW BROWN** (Eastern): Togus, Me., Oct. 31; Gardner Nov. 1; Skowhegan 2; Waterville 3; Bangor 4; Machias 7; Eastport 8; Lubec 9; Calais 10; Medford 11; Portland 12.

**THE REAL WIDOW BROWN** (Western) A. Q. Schuyler, mgr.: Florence, S. C., Oct. 31; Sumter Nov. 1; Spartanburg 2; Charlotte, N. C., 3; Greensboro 4; Salisbury 6; Chester 7; Orangeburg 8; Charleston 9; Savannah 10, 11.

**THE RISING GENERATION** (William Barry): Scranton, Pa., Oct. 31; Pittston Nov. 1; Toronto, Can., 13-18.

**THE SIGN OF THE CROSS**: Rochester, N. Y., Oct. 30-Nov. 1; Buffalo 2-4.

**THE SLEEPING CITY** (A. Q. Scammon, mgr.): Ticonderoga, N. Y., Oct. 31; Vergennes, Vt., Nov. 1.

**THE SPRINGFIELD 2**: White River Junction 2; Barre 4; Montpelier 6; St. Johnsbury 8; Groveton, N. H., 10; Berlin 11.

**THE SORROWS OF SATAN** (Arthur C. Alston, mgr.): Boston, Mass., Oct. 30-Nov. 4; Newark, N. J., 6-11; Boston 12-18.

**THE SPAN OF LIFE**: Worthington, Me., Nov. 1, 2; Portland 2, 4; Togus 6; Dover, N. H., 7; Exeter 8; Manchester 9-11; Lowell, Mass., 13-15; Waltham 16; Chelsea 17; Nashua, N. H., 18.

**THE SPORTING DUCHESS** (C. L. Durban, mgr.): Norfolk, Va., Oct. 31; Richmond Nov. 1, 2; Danville 3; Roanoke 4; Chattanooga, Tenn., 6; Birmingham, Ala., 8; Atlanta, Ga., 9; Montgomery 9; Mobile, Ala., 11; New Orleans, La., 12-18.

**THE STOWAWAY**: Coldwater, Mich., Nov. 3.

**THE SUNSHINE OF PARADISE ALLEY** (Louis Miller, mgr.): Rockland, Mass., Oct. 31; New Bedford 1; New Haven, R. I., 2; Fall River, Mass., 3, 4; Brockton 6; Bristol, R. I., 7; Wakefield 8; Franklin, Mass., 9; Southbridge 10; Webster 11; Worcester 12-18.

**THE TURTLE** (William A. Brady, mgr.): Shreveport, La., Nov. 8.

**THE VILLAGE POSTMASTER**: Williamson, Conn., Nov. 1; Holyoke, Mass., 2; Northampton 6.

**THE WAIF OF CHINATOWN** (Samuel Blair, mgr.): Philadelphia, Pa., Dec. 4-9.

**THE WHITE HEATHER** (Rose Coghlan; Charles Frohman, mgr.): New York city Oct. 30-Nov. 4; Jersey City, N. J., 11; Marion, N. C., 13-18.

**THE WHITE SLAVE** (Frank Campbell-Caldwell, mgr.): St. Louis, Mo., Oct. 30-Nov. 4; Believelle, Ill., 5; Louisville, Ky., 6; Macon 7; Indianapolis 8; Lexington 9; Carrollton 10; Chillicothe 11.

**THE WORLD AGAINST HER** (Agnes Wallace Villa): Ottawa, Can., Oct. 30-Nov. 4; Malone, N. Y., 6; Gouverneur 7; Fulton 8; Middleport 9; Medina 10; Albion 11.

**THROUGH THE BREAKERS** (Gus Hill): Syracuse, N. Y., Oct. 30-Nov. 1; Rochester 2-4.

**THROTTLED CLARA**: Sioux Falls, S. D., Nov. 7, 8.

**TITUS AND ALCOTT COMEDY** (E. F. Evans, mgr.): Lansdowne, Pa., Oct. 30, 31.

**TOLL GATE INN**: Amsterdam, N. Y., Nov. 1; Schenectady 2, 4; Adams, Mass., 8; Burlington, Vt., 14.

**TOUCHWOOD**: New York city Oct. 30-Nov. 4; Edenton 5; Middleburg 7; Goldsboro 8; Hinton 9-13.

**TOWN TOPICS**: La Grange, Tex., Oct. 31; Smithville Nov. 1; Brenham 2; Navasota 3; Houston 4; Galveston 5; Beaumont 6; Shreveport, La., 7; Vicksburg, Miss., 8; Jackson 10; Yazoo City 11.

**TWO JOLLY ROVERS** (J. F. Leonard): Cincinnati, O., Oct. 30-Nov. 4.

**TWO LITTLE VAGRANTS** (Edward C. White, mgr.): Boston, Mass., Oct. 30-Nov. 4; Hoboken, N. J., 6-11; Providence, R. I., 13-18.

**TWO MARRIED MEN** (Charles E. Schilling, mgr.): Fairhaven, Mass., Nov. 1.

**TWENTY YEARS TRANS-PACIFIC**, Inc., Nov. 1.

**UNCLE JOSH SPRUCEY** (Eastern): Indiana, Pa., Oct. 31; Johnstown Nov. 1, So. Fork 2; Altoona 3, 4.

**UNCLE JOSH SPRUCEY** (Western): J. F. Murray, mgr.): Webster City, Ia., Oct. 31; Ft. Dodge Nov. 1; Storm Lake 2; Cherokee 3; Sioux City Nov. 4; St. Joseph, Mo., 5, 6; Newark, Ark., 11.

**UNCLE TOM'S CABIN** (Al. W. Martin, sole agent): Grand Forks, N. D., Oct. 31; Crookston, Minn., Nov. 1; Fargo, N. D., 2; Duluth, Minn., 3, 5; Superior 4.

**UNCLE TOM'S CABIN** (Ballet): Niles, Mich., Nov. 1; Berrian Springs 2; Benton Harbor 3; New Buffalo 4; Uncle Tom's Cabin (Jackson): London, O., Nov. 1; Troy 2; Delaware 3; Ashland 4; Akron 6; Warren 7; Alliance 8; Leetonia 9; Lisbon 10; Elwood, Pa., 11; Wellington 12; Forestia 14; Findlay 15; Hart-ford City, Ind., 16; Elwood 17; Alexandria 18; Niles 19; Green Bay 20; Milwaukee 21; N. Adams 21.

**UNCLE TOM'S CABIN** (Stetson): Eastern; George M. Forepaugh, mgr.): Ft. Plains, N. Y., Oct. 31; Herkimer Nov. 1; Rome 2; Utica 3, 4; Norwich 5.

**UNCLE TOM'S CABIN** (Middagh's): H. H. Whittier, mgr.): Whitefield, N. H., Oct. 31; Lebanon Nov. 4; Springfield, Vt., 6; Hinsdale, N. H., 7; Dalton 11.

**UNCLE TOM'S CABIN** (Baldwin): Port Hope, Ont., Nov. 1; Peterborough 2; Lindsay 3; Orillia 4; Barrie 6; Orangeville 7; Harriston 8; Palmiton 9; Leeswater 11; Walkerton 13; Owen Sound 14; Collingwood 15; Brantford 16; North Barr 17; Sault Ste. Marie 18; Uncle Tom's Cabin (Stetson): Western; Dunkirk Ind., Nov. 3.

**UNCLE TOM'S CABIN** (Dobkins Bros.): Wabash, Ind., Nov. 3.

**UNCLE TOM'S CABIN** (Burgett): Clinton, Ill., Nov. 9.

**UNDER THE DOME** (Eastern; Martin Golden, mgr.): Lisbon, O., Oct. 31; Rochester, Pa., Nov. 1; Washington 2, Morganstown, W. Va., 3; Uniontown, Pa., 4; Connellsville 6; Greeneburg 7; Latrobe 8; Johnstown 9; Altoona 10; Tyrone 11.

**UNDER THE DOME** (Western): Lincoln J. Carter, prop.; Fredric Kimball, mgr.): Fremont, Neb., Oct. 31; Wahoo Nov. 1; Lincoln 2, 3; Crete 4; York 5; David City 6; Seward 9; Beatrice 10; Fairbury 11; Wyo. 13; Falls City 14; St. Joseph, Mo., 15; Lexington 17; Sedalia 18.

**UNDER THE RED ROBE**: Buffalo, N. Y., Oct. 30-Nov. 4; Medina, Pa., 6.

**VANCE AND VILLETT**: Troy, N. Y., Oct. 30-Nov. 2; Sandusky 3-5; Mansfield 6, 7; Galion 8; Columbus 9-11; Lima 13-15; Findlay 16-18.

**VERONER COMEDY**: Huntsville, Ala., Oct. 30-Nov. 4; Birmingham 6-11; Atlanta, Ga., 13-18.

**WAGNER, MARGUERITE**: Parsons, Kan., Oct. 30-Nov. 4.

**WAITE'S COMEDY** (James R. Waite, mgr.): Meriden, Conn., Oct. 30-Nov. 4; Middletown 6-11; New Haven 12-18.

**WAITE STOCK**: Lowell, Mass., Oct. 30-Nov. 4; Portland, Me., 6-11; New Bedford, Mass., 13-18.

**WALSH-MACDONELL** (Ben Stern, mgr.): Waterbury, Conn., Oct. 30-31; Hartford Nov. 1.

**WALTER LESTER STOCK**: Lancaster, Pa., Oct. 30-Nov. 4; Mt. Carmel 6-11; Boundt, N. J., 13-18.

**WALTERS JULIE**: Shefford, Pa., Oct. 31; Kenova Nov. 1; Cleared 2; Huntington 3; Tyrone 4; Boarding 6-8; Allentown 9, 10; Bethlehem 11; New York city 13-18.

**WARD AND VOKES**: Louisville, Ky., Oct. 29-31; Evansville, Ind., Nov. 5, Terre Haute 6; Indianapolis 7; Ft. Wayne 8; Jackson, Mich., 10; Adrian 11; Toledo, O., 12-15.

**WARDE, FREDERICK** (Clarence M. Brune, mgr.): Ft. Worth, Tex., Oct. 30, 31.

**WARDE COMEDY** (Ed. R. Warner, mgr. and prop.): Troy, N. Y., Oct. 6-11.

**WAY DOWN EAST**: Providence, R. I., Oct. 30-Nov. 4; Brooklyn, N. Y., 6-11; New York city 13-indefinite.

**WENTWORTH, W. F.** (Philip Ray, mgr.): Longmont, Col., Oct. 31; Greeley 1, 2; Cheyenne, Wyo., 2.

**WE'RE ALL TENNESSEE** (W. M. Gray, mgr.): Hart-ford, Conn., Oct. 30, 31; New Britain Nov. 1; New Haven 2-4.

**WHAT HAPPENED TO JONES** (Robert Brown): Iowa City, Ia., Oct. 31; Des Moines Nov. 1; Cedar Rapids 2; Quincy 3; St. Joseph, Mo., 4; Kansas City 6-11.

**WHEN LONDON SLEEPS** (J. H. Wallack, mgr.): Philadelphia, Pa., Oct. 30-Nov. 4; Buffalo, N. Y., 5-11.

**WHEN IS WHO?**: Detroit, Mich., Oct. 30-Nov. 4; Brazil, Ind., 10; Evansville 12; Washington 13.

**WHY SMITH LEFT HOME** (E. R. Salter, mgr.): New York city Sept. 4-Nov. 4.

**WHY SMITH LEFT HOME** (E. R. Salter, mgr.): Aspen, Col., Nov. 4; Park City, U. S.

**WIEDEMANN'S BIG SHOW** (Willis, bus.-mgr.): Union City, Tenn., Oct. 30-Nov. 4; Clarksville 6-11; Nashville 12-18.

**WILLIAMS STOCK**: Carlisle, Pa., Nov. 2, 4.

**WILSON, GEORGE W.** (R. D. Davenport, mgr.): Fitchburg, Mass., Oct. 30-Nov. 4; Fall River 6-11; Salem 12-18.

**WILSON THEATRE** (E. C. Wilson, mgr.): Delaware, O., Oct. 30-Nov. 4; Lorain 6-11; Ashtabula 13-18.

**WOODWARD STOCK**: Hastings, Neb., Oct. 30-Nov. 4.

**WOLTON-SHERIDAN**: Elmira, N. Y., Oct. 30-Nov. 4.

**YON YONSON** (Thall and Kennedy, props. and mgrs.): La Grande, Ore., Nov. 3.

**ZAZA** (Mrs. Leslie Carter): Buffalo, N. Y., Oct. 30-Nov. 4.

**ZAZA** (No. 2; Charles Frohman, mgr.): Blairstown, N. Y., Oct. 31; Geneva Nov. 2; Oswego 3; Ithaca 6.

**ZORAH** (Jacob Litt, mgr.): Newark, N. J., Oct. 30-Nov. 4; Philadelphia, Pa., 6-11.

#### OPERA AND EXTRAVAGANZA.

**AMSDEN BROS.**: Paris, Ill., Oct. 31.

**ANDREWS OPERA**: Huntington, W. Va., Nov. 6, 7; Staunton, Va., 8, 9.

**BLACK PATRIOT'S TROUBADOURS** (Voelckel and Nolan, mgrs.): St. Paul, Minn., Oct. 30-Nov. 4.

**DEVIL'S AUCTION**: St. John's, N. B., Oct. 30-Nov. 2.

**FRANKLIN'S TROUBADOURS** (Voelckel and Nolan, mgrs.): St. Paul, Minn., Oct. 30-Nov. 4.

**GARLAND STOCK**: Johnstown, Pa., Oct. 30, 31; Philadelphia 2-4; Honesdale 5; Scranton 6; Wilkes-Barre 7; Scranton 8; Lewiston 9; Lewiston 10; Scranton 11; Wilkes-Barre 12; Scranton 13; Wilkes-Barre 14; Scranton 15; Wilkes-Barre 16; Scranton 17; Wilkes-Barre 18; Scranton 19; Wilkes-Barre 20; Scranton 21; Wilkes-Barre 22; Scranton 23; Wilkes-Barre 24; Scranton 25; Wilkes-Barre 26; Scranton 27; Wilkes-Barre 28; Scranton 29; Wilkes-Barre 30; Wilkes-Barre 31; Wilkes-Barre 32; Scranton 33; Wilkes-Barre 34; Scranton 35; Wilkes-Barre 36; Scranton 37; Wilkes-Barre 38; Scranton 39; Wilkes-Barre 40; Scranton 41; Wilkes-Barre 42; Scranton 43; Wilkes-Barre 44; Scranton 45; Wilkes-Barre 46; Scranton 47; Wilkes-Barre 48; Scranton 49; Wilkes-Barre 50; Scranton 51; Wilkes-Barre 52; Scranton 53; Wilkes-Barre 54; Scranton 55; Wilkes-Barre 56; Scranton 57; Wilkes-Barre 58; Scranton 59; Wilkes-Barre 60; Scranton 61; Wilkes-Barre 62; Scranton 63; Wilkes-Barre 64; Scranton 65; Wilkes-Barre 66; Scranton 67; Wilkes-Barre 68; Scranton 69; Wilkes-Barre 70; Scranton 71; Wilkes-Barre 72; Scranton 73; Wilkes-Barre 74; Scranton 75; Wilkes-Barre 76; Scranton 7

# TELEGRAPHIC NEWS

CHICAGO.

**Fire at the Columbia—Current Attractions  
Matters of Interest.**

(Special to *The Mirror*.)

CHICAGO, Oct. 30.

Richard Mansfield successfully tested his drawing powers last week with *The First Violin* at the Grand Opera House, and this week he is giving his repertoire, and the sale of seats indicates his wisdom. To-night Beau Brummell was revived, and it will be repeated Friday; *Cyrano* will be given tomorrow night, *The First Violin* Wednesday and Thursday evenings and Saturday afternoon, and Dr. Jekyll and Mr. Hyde Saturday night. A Mansfield engagement without Dr. J. and Mr. H. would be like a pipe dream with the opinion left out. Madame Modjeska follows, with *Marie Antoinette* and other plays.

The October dinner of the Forty Club will occur to-morrow night at the Grand Pacific Hotel, and among the invited guests are Richard Mansfield, Frank Lrosse, Edwin Stevens, Feinz Morris, Louis Nethersole, Louis Masson, Burton Holmes, John Gendron, Hamilton Revelle, Marcus Mayer, H. Reeve Smith, A. L. Levering, H. Newton Ladd, W. N. Griffith, Sheridan Block, Fred Thorne, W. G. Stewart, Arthur Clark, Ernest Hastings, Clyde Fitch, A. M. Palmer, Arthur Miller, C. F. Browne, and Joseph Dillon.

At the Columbia, His Excellency the Governor opened its third and last week last night with excitement. Fire broke out under the stairway leading to the gallery a few minutes previous to the beginning of the first act. Although the house was crowded no one was injured, and a scare which followed the discovery of the fire was quelled by prompt action of attachés and the police. The large audience took the matter calmly, many remaining in their seats and applauding the work of the firemen.

The important production of the week here is that of *Sapho*, Clyde Fitch's latest play, which Oiga Nethersole gave for the first time to-night at Powers'. A very well audience seemed to like *Sapho*, and Clyde Fitch, who is here, has added another apparent success to his string.

There is still a line in front of McVicker's box-office daily, which is the best argument that *The Great Ruby* has made a lasting hit. This is its fourth week. Isabella Urquhart, in the role originally played in this country by Ada Lehman, does the best work she has ever done. And speaking of *The Great Ruby* reminds me that, with all due respect to Sherlock Holmes and Bill Pinkerton, I have never seen such a desperate crowd as "the diamond gang" in the McVicker Building since the days of the Owl Club. (Horace McVicker please write.)

The Castle Square company gave *Puccini's La Bohème* at the Studebaker to-night for the first time here in English, Yvonne de Treville coming from New York to sing the soprano rôle. It proved to be one of the best productions that the company has yet given us. The Chimes of Normandy will follow.

Our Chesterfield friend, James W. Morrisey, is here in the interest of the Chicago Actors' Fund benefit, which will occur at McVicker's on the afternoon of Thursday, Nov. 9. Already Madame Modjeska, N. C. Goodwin, and The Great Ruby company have consented to appear, and it is the intention of the committee to excel in magnitude and excellence the big bill recently given in Boston for the fund's benefit.

Nat C. Goodwin and Maxine Elliott will follow Oiga Nethersole at Powers', appearing next Monday in *The Cowboy and the Lady*.

I had two weddings in my down town court last week, for both of which I had "professional" witnesses. The first witness was W. N. Griffith, of Mr. Mansfield's company, who gave the bride and groom that uncouth chuckle which is all his own, and the second was Louis Nethersole, who signed his name to the certificate with a great flourish, but who subsequently lost faith in humanity because the thrifty groom carefully scissored the signature out of the certificate, wrote "Pass two" above it, and enjoyed The Second Mrs. Tanqueray at Powers' as a wedding syndicate.

The Harvard boys have reduced *Cyrano de Bergerac's* play, *Le Pedant Jone*, from five acts to three for their Cercle Francaise theatricals, but they claim to have preserved the tone and charm of the play.

Negotiations are in progress for the inclusion of the Columbian in the purchase of playhouses by the English syndicate which is after the New York and Casino in New York. It is understood that the price asked is about \$300,000.

Newton Beers gave in monologue the play *David and Jonathan in Putnam Hall* last week under the auspices of Putnam Lodge I. O. O. F. This was his first performance here in such a capacity.

On the 15th went from the Academy of Music to the Alhambra yesterday, succeeding *The Man of Mystery*, and was followed by *Midnight in Chinatown*.

Over at Howard's we have *Jack Sheppard* this week, and at the Bijou *His Better Half* is followed by *On the Suwanee River*.

What happened to Jones had a big week at the Great Northern, where it was followed yesterday afternoon by *Superba*.

Beginning Nov. 6 we are to have grand opera by the Grau company at the Auditorium, and Tannhäuser will be the first bill.

The second concert of the Theodore Thomas Orchestra filled the Auditorium Saturday evening, following the rehearsal Friday afternoon. The attendance this year is larger than ever before and the performances are better.

A Trip to Chinatown, with Henry Gilfoil, will follow Superba at the Great Northern next week.

The Castle Square management will inaugurate a series of Sunday night concerts at the Studebaker a week from next Sunday night, the star being Clara Butt.

J. M. Handley, press agent of McVicker's, goes to Milwaukee for Manager Litt to take charge of the Bijou Theatre, where Mr. Litt had his first start up the big bill.

In the police court the other day a German lawyer was cross-examining an Irish witness, and the latter appeared to object to such presumption. The German lawyer said this, and, desiring to placate the Celt, he said soothingly: "All I want, Mr. O'Halloran, is facts," and the Irishman said indignantly: "Well, you'll git no facts out of me, I'll tell ye that." Of course, I discharged the prisoner.

"Biff" Hall.

BOSTON.

**Success of Sag Harbor and the Kendals—Three Little Lambs Approved.**

(Special to *The Mirror*.)

BOSTON, Oct. 30.

It had been the original intention to have the transformed *Columbus* opened on Nov. 1 with In the Parade. The seats had been nearly all sold when Manager Lederer changed his plans completely, postponed the date of opening to Nov. 6 with *The Man in the Moon*, Jr., with Sam Bernard and Fay Tempesta at the head of the cast for the opening attraction.

The absorbing dramatic feature of the past week was the first performance on any stage of James A. Herne's new play, *Sag Harbor*, which seems to be a worthy successor to *Shore Acres*, and had its first performance at the Park Oct. 24, with this cast:

William Turner . . . . .	Frank Monroe
Bert Turner . . . . .	Forest Robinson
Frank Turner . . . . .	Sydney Booth
Captain Dan Martin . . . . .	John J. Burke
Freeman Whitmarsh . . . . .	W. T. Hodge
George Salter . . . . .	C. Dibdin Pitt
Honia Stevens . . . . .	T. H. Burke
Jim Adams . . . . .	Robert Gillig
Ed. Miller . . . . .	Mrs. Sol Smith
Mrs. John Ernest . . . . .	Minor Abbott
Elizabeth Ann Turner . . . . .	Julie A. Herne
Martina Reece . . . . .	Frances Dodd
Jane Caldwell . . . . .	Harriett McDonald
Frances Dowd . . . . .	Gretude Bindley

The plot is simplicity itself; in fact, one might almost question the existence of a plot, but the excellence of character drawing and the perfect reproduction of the atmosphere of the Long Island village make the play one of the most charming that the Boston stage has seen in a long time. Mr. Herne frankly says that he tells an old story, but it is an old story that is always new, that of the love of two brothers for the same girl. Martha Reece, an orphan, has been adopted in garrison by Bert Turner and grows up to adulthood in his home at Sag Harbor, a place where whatever is done is done in secret. He loves her, but does not dare to tell her of his love, fearing that she thinks he is old to be her husband. Meantime she has become attached to Bert. The

younger brother of Bert, who is ignorant of this condition of affairs, and when he comes to a proposal he rushes through it in a manner that gives her no chance to explain matters. Believing that Bert needs her more than Frank, she marries the older brother, who does not learn the secret for more than two years, when he has become a father and his wife has learned to love him. The play ends with happiness for the couple, a new bride for Frank, and domestic bliss for Captain Dan Marble, whose fondness for making everybody happy was the first cause of the difficulty and whose tact finally brought husband and wife together after their separation. Mr. Herne is an ideal impersonator of Captain Dan, and his delicious art makes the production a memorable one. His two daughters, Julie and Chrystal, are among the most delightful of the players. Forrest Robinson and Sydney Booth have never done anything here to compare with their present characters. Marion Abbott and Mrs. Sol Smith show fine drawings of Long Island types and W. T. Hodge's quaint comedy is capital.

Anna Held is the principal newcomer of the week. At the Boston she presented Papa's Wife, supported by Charles A. Bigelow and a strong company, of which Henry Woodruff is the favorite so far as Bostonians are concerned. The engagement is for two weeks.

The Highest Bidder is the play of the week at the Castle Square, where Charles B. Hawkins makes his first appearance with the company. The Heart of Maryland is in rehearsal, and every one is wondering if Lillian Lawrence will wear a red wig as Mary.

Three Little Lambs has settled down for a long run at the Tremont, where Charles B. Hawkins makes his first appearance with the company. The Heart of Maryland is in rehearsal, and every one is wondering if Lillian Lawrence will wear a red wig as Mary.

When London Sleeps is the attraction for week at the People's Theatre. Business is improving in the Kensington district, and with the proper offerings there will be a good chance for patronage. Next week, *A Grip of Steel*.

The stock company at the Standard Theatre presents *The Three Musketeers* under the direction of Auguste Balfour, with a good cast led by Charlotte Tiddell, Mortimer Snow, Kinnie B. Masters, and J. Maxwell Johnson. The vaudeville between the acts introduces the Fancions, Fostow and Dunn, and Jackson and Douglass. Next week, *Human Hearts*.

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&lt;p

Bergerac. The attraction next week will be Willie Collier in Mr. Smooth.

The bill at the Lyceum Theatre this week is The Last Word. It is well staged and charmingly rendered. The following members of the company are in the cast: Charles B. Walker, Robert T. Haines, Scott Cooper, John W. Albaugh, Jr., John T. Dwyer, John T. Craig, Thomas Sister, Frank Craven, Sarah Tracy, Eleanor Browning, Beth Franklin, and Louise Bates. The bill next week will be Charles's Aunt.

The New York Lyceum company presented Trellawny of Wells at the Academy of Music to a splendid audience which completely filled the house. The performance was in all respects delightful. Chris and the Wonderful Lamp will follow.

At the Holliday Street Theatre The Sorrows of Satan is presented by an excellent company. Next week, Williams and Walker.

A Contented Woman was given at the Auditorium Music Hall with Belle Archer in the leading part. She is supported by Augusta De Forest, Henrietta Lee, Bonnie Lottie, John L. Kearney, Arthur F. Buchanan, C. P. Morrison, Will Granger, and others. The performance was smooth and the scenery appropriate. Underlined. Finnigan's Ball.

The sale of season tickets for the five concerts to be given at the Music Hall by the Boston Symphony Orchestra has been large so far and a successful season is promised.

David Bispham gave a recital last Friday afternoon at the Peabody Institute in conjunction with the Peabody Orchestra. It was in all respects highly successful.

George L. Kennedy, treasurer of Thomas E. Shaw's company and a Baltimorean, spent last week at his home renewing old acquaintances.

Emmanuel M. Friend, the New York lawyer, has contracted to manage the theatrical writings of George V. Hobart of Baltimore, for a year, and will produce Mr. Hobart's new opera, The Sleepy King, at an early date. Mr. Hobart has been engaged by George W. Lederer, of the New York Theatre and the Casino, to collaborate with Louis Harrison and Cheever Goodwin on the next big production at the New York Theatre. Mr. Lederer has also contracted with Mr. Hobart to write a musical comedy for the Spring production at the Casino.

HAROLD RUTLEDGE.

#### CINCINNATI.

Nat Goodwin Opens His Tour—The Wife by Pike Stock—Other Theatres.

(Special to The Mirror.)

CINCINNATI, Oct. 30.

The Grand held a large audience to-night to see N. C. Goodwin and Maxine Elliott in the first presentation here of The Cowboy and the Lady. It was their initial appearance in this country since their hit in England of last Summer. When such a favorite as Mr. Goodwin comes to Cincinnati comment upon the business done is superfluous. Kellar is underlined.

Week before last the patrons of the Pike were called to vote upon the favorite play of those presented last year. The Wife was easily the winner, and it is now being given by the stock company. A splendid house was in attendance at both performances yesterday. Herschell Mayall was again seen in the role of Matthew Culver.

The Walnut was packed to the doors Sunday night when John F. Leonard began an engagement in his rollicking farce comedy, Two Jolly Rovers. In the company were Sherman Wade, Maxie King, and Alice Gilmore. There were songs, dances, and skits which were encored repeatedly.

Henck's has Hyde's Comedians, with Helene Mora. Miss Mora never comes to Cincinnati without singeing to packed houses, and to-night was not an exception.

The Maurice Grau Opera company will be at Music Hall in November, singing four operas—Carmen, Lohengrin, Faust, and The Barber of Seville.

#### WILSON LEAVES A HIGH TONED BURGLAR.

Knox Wilson, who has made a big hit as the German Professor in George Fuller Golden and James F. Dolan's company, will leave that organization and join Kelly's Kids. \*

**OPEN TIME,**  
**Beatrice**  
**Nebraska**

THANKSGIVING and  
CHRISTMAS NIGHTS.

Also weeks Dec. 4 and 11, Jan. 29, Feb. 5, 19, and 26, March 12 and 19, April 9, 16, 23, and May, FOR ATTRACTIOMS OF MERIT.

R. D. FULLER, Manager.  
Paddock Opera House

**Look at this for**  
**PLYMOUTH, MASS.**

Eleven straight attractions played to S. R. O. Best business ever known and still booming.

A few choice dates to be had if called for quick. Week Nov. 13th : DEC., JAN., FEB., and MARCH.

Factories all going and everybody at work.

A. H. PERRY, Manager,  
Davis Opera House,  
Plymouth, Mass.

#### "IN PARADISE."

**WARNING.**—Managers and others are cautioned against playing the adaptation from the French of the farce comedy "Le Paradis," known as "In Paradise," of which I am one of the authors. Legal proceedings will be taken against parties doing so without my written authority.

B. B. VALENTINE,  
Revillon Building, 15 West 29th St., New York.

#### WANTED.

Competent reliable advance man with small capital. One who is capable of booking an elaborate new production. Address care of G. L. Mirror.

**FOR SALE.**  
Two One-Act Plays,

With Costumes complete. Apply 28 W. 36th St.  
KATE CLAXTON.

#### MANAGER WITH SOME CAPITAL

Wanted to join me in putting on road a strong play; short cost; sure winner. Will put some money in it myself. Address "STAR." DRAMATIC MIRROR OFFICE.

**OPEN**  
TIME IN CHICAGO, ILL., following  
weeks: Nov. 19, Dec. 1, March 4, 11, 18, April 1,  
2, 8, 22, and all after. Address  
T. H. WINNETT,  
160 Broadway, N. Y. City.

Good open time in Denver, Colorado.

**COMEDIAN WANTS IMMEDIATELY.** young lady partner for new comedy sketch. Send photo, which will be returned. Address Comedy Sketch, this office.

## A MOST MARVELOUS PRODUCTION

WITH A

# POWERFUL STAR CAST IN THE BIG COMEDY BOOM, OVER THE FENCE

READ AND JUDGE FOR YOURSELF.

JOHN C. RICE,  
HARRY LE CLAIR,  
THE BICKNELLS,  
M. J. SULLIVAN,  
OWEN DAVIS,  
JOHN M. COOKE.

HUGH MACK,  
IVAN L. DAVIS,  
OELLIE BAUER,  
SALLY COHEN,  
OLYMPIA QUARTETTE,  
LESLIE AND AUDLEY.

BESSIE MONTGOMERY,  
PETER RANDALL,  
G. EDGER SHIPLEY,  
KITTY LAMPP,  
WM. KEOUGH,  
GEO. SCOTTY.

GUS HILL, 1358 Broadway, New York.

#### Why Load Up in the EAST

when all "make-ups" may be had at Cincinnati at less than New York prices.

Our own stage specialties.

#### Cold Cream, = 50c.

For full pound package in 1 lb. screw cap tins. Unexcelled for removing make-up. Preserves and protects the skin.



*Don't condemn it because the price is low. Get samples.*

#### Freeman's

#### Face Powder.

(Endorsed by Anna Held.)

#### Stage Powder.

#### Liquid White for Arms.

#### Meyer's Grease Paints, etc.

Full stock, send for price list.

*Samples gladly sent. On orders of \$2.00 and over in our own manufacture we will prepay expressage east of Missouri river and include under free expressage any other purchases.*

We do not send C. O. D. Address Retail Dept.

Freeman Perfume Co., Cincinnati, O.

#### OPEN

#### Thanksgiving Matinee and Night,

#### GREENE'S OPERA HOUSE

Cedar Rapids, Iowa.

GEO. B. PECK, Bus. Manager.

#### TORONTO OPERA HOUSE

Universally conceded to be the most improved popular-priced house in America, both for business and as a Theatre, averaging during the first nine weeks of its present season almost \$3,600 per week.

Owing to Fanny Rice Cancellation

NOVEMBER  
27TH WEEK OPEN

A. J. SMALL, Toronto, Canada.

PETER L. MYERS, Manager.

JANESVILLE, WIS.

Good open time to play. Fine Class Attractions only.

Thanksgiving and New Year's open. Janesville is now enjoying the greatest prosperity ever known in its history and recognized attractions can play to capacity. 9½ miles from Chicago on the main line of the famous Chicago and Northwest r. r. and 20 miles from Milwaukee on the Chicago, Milwaukee and St. Paul r. r. and on the main line of the N. W. to St. Paul, Minneapolis and Duluth.

CONCORDIA OPERA HOUSE.

PETER L. MYERS, Manager.

ATLANTIC CITY, N. J.

Watertown is a First-Class Sunday Night Town.

Population 10,000; 40 miles from Milwaukee and 35 miles from Janesville. ALL SUNDAYS OPEN AFTER NOV. 3. Address all communications to

PETER L. MYERS,  
Myers' Grand, Janesville, Wis.

WANTED.

At Liberty.

192 Lexington Avenue.

#### WANTED.

At Glens Falls, N. Y.

First-class Company for Thanksgiving and Christmas weeks. Also good open time in December and January.

Apply to F. P. PRUYN, Manager.

Glens Falls Opera House.

Owing to Cancellation I have Open at the

JACQUES OPERA HOUSE,

November 30 (Thanksgiving), December 1 and 2

Should be pleased to hear from first-class organizations only. Address

JEAN JACQUES, Waterbury, Conn.

WANTED.

At the Jacques Opera House.

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# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1869.]

*The Organ of the American Theatrical Profession*

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter Page, \$40;  
Half Page, \$75; One Page, \$140.  
Professional Cards, \$1 a line for three months.  
Two line ("display") professional cards, \$3 for three  
months; \$5 for six months; \$9 for one year.  
Managers' Directory Cards, \$1 a line for three months.  
Leading Notices (marked "L" or "M"), 20 cents a line.  
Charges for inserting portraits furnished on application.  
"Preferred" positions subject to extra charge. Space on  
last page exempt from this condition.  
Last page closes at noon on Friday. Changes in standing  
advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every  
Monday until 7 P.M.

## SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Pay  
able in advance. Single copies, 10 cents.

Foreign subscription, \$5 per annum, postage prepaid.

Telephone number, 621 28th Street.  
Registered cable address, "Dramirror." Atlantic Cable  
Code used.

The Dramatic Mirror is sold in London at Pall Mall  
American Exchange, Carlton St., Regent St., and Scott's  
Exchange, 3 Northumberland Ave., Trafalgar Square. In  
Paris, at the Grand Hotel Kiosque, and at Brewster's,  
17 Avenue de l'Opera. The Trade supplied by all News  
Companies.

Remittances should be made by cheque, post-office or ex-  
press money order, or registered letter, payable to The New  
York Dramatic Mirror.

The Editor cannot undertake to return unsolicited man-  
uscripts.

Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - NOVEMBER 4, 1899.

Largest Dramatic Circulation in the World.

## TO ADVERTISERS.

Election day, Tuesday, Nov. 7, being a  
legal holiday, it will be necessary for THE  
MIRROR to go to press on the number to  
bear date Nov. 11 earlier than usual. Ad-  
vertisements for that number cannot be  
received later than 10 o'clock a.m. of  
Saturday, Nov. 4.

## INTEREST ALREADY EXCITED.

The announcement, made two weeks  
ago, that the Christmas Mirror for 1899 is  
already in preparation, has excited unusual  
interest among members of the profession,  
and thus early many contracts for that publica-  
tion have been arranged for by ad-  
vertisers that wish to make sure of good pos-  
itions in the number.

Advertisers who have once employed the  
Christmas Mirror need not be told that it is  
an excellent medium. But valuable as it  
has heretofore been, it will this year sur-  
pass all preceding numbers, as the Christ-  
mas Mirror for 1899 will be combined with  
the regular Mirror of the week of its pub-  
lication, and thus will embrace a circulation  
larger than that of any holiday publication  
ever issued by a weekly journal.

In spite of this notable departure in this  
publication, the charges for advertisements  
will practically remain as before. And as the  
greatly increased value of the publication  
as an advertising medium is understood by  
Mirror patrons, it is natural that ad-  
vertisers should forward their orders earlier  
than usual, as they now are doing.

The Christmas Mirror for 1899 will in-  
volve from 80 to 100 pages; in addition to  
the record matter and features of the reg-  
ular edition it will embody the artistic and  
literary features that have made this jour-  
nal's holiday publications famous; and it  
will be sold for 25 cents, one-half the price  
regularly charged heretofore.

MUCH of the theatrical "news" in two or three of the metropolitan dailies has original and peculiar interest. The other day one of these papers in a sensational frenzy chronicled the loss of voice of a well-known actress, who was described in pathetic phrase as having broken down while singing in a play in which there is no singing, the inexpert writer of the article assuming that she was an operatic star and that the play in which she appeared was an opera. The same paper a day or two later referred to CHARLOTTE CUSHMAN, the greatest actress and woman of her period, who achieved in London in a variety of great parts a greater success than any American player before or since her time, as one whose fame was confined to Meg Merrilies. And still later the same paper declared that Sir HENRY IRVING had brought with him this time 600 pieces of scenery, represent-

ing a weight of over 300 tons." Sir HENRY of course is noted for the weight as well as for the artistic beauties of his scenery; but 300 tons is 600,000 pounds, and as a ton of scenery, as scenery averages, would make a very bulky truck load, this newspaper statement would credit him with 600 truck loads!

## A FRAUD ON THE PUBLIC.

THAT dramatic counterfeit called the "Number Two Company," which was so thoroughly exposed by THE MIRROR two years ago that for a time it disappeared from view, is again defrauding the public here and there.

Before THE MIRROR excoriated this form of theatrical swindling the country was overrun with "Number Two" companies that pretended to faithfully represent successful New York productions of various classes in their original forms. Dramatic writers in other cities furthered THE MIRROR'S crusade by locally warning the public against these counterfeits. As a result the public declined to patronize such organizations, and they fell by the wayside to the deserved loss of their projectors.

But like the confidence man and the green-goods operator, managers that profit from this sort of misrepresentation are apt to resume their tricks after a time of quiet that has served to dull public recollection. Those persons that once gain money by false pretences are apt to try again to gain money in the same way.

It must to their credit be said, however, that the smaller managers who formerly exploited "Number Two" companies have not resumed that business. The present "Number Two" companies are the projects of managers who hold their heads high and pretend to business honesty. It is true that these managers were the original and chief offenders in this respect before, but their itch for dollars has again led them to embark in an enterprise that is really as reprehensible as the coining of false money, although the laws take no cognizance of it.

These managers are to-day exploiting through small-town territories "Number Two" companies represented to be simon-pure attractions that were successful last season in New York under their management. Their press agency and other preliminary advertising matter unblushingly announces not only "original" supporting companies, but is so phrased and illustrated as to lead the public to believe that the original stars will be seen in the plays exploited. Those stars in fact never visit the towns in which these misrepresentations are made, and some of the audiences may, through ignorance, accept as the originals the substitutes for such stars palmed off upon them. But the swindle is no less a swindle, and is bound sooner or later to react upon those that work it.

## DIFFERING MANNERS.

The differing attitudes and behavior of audiences in New York and London furnish matter of interest to the student of the theatre, and suggest some qualification of the theory of a unity of taste between the two largest cities of the world, whose speech, literature and drama are in some respects common.

At a recent production by WILSON BARRY at the Lyceum Theatre, the professional home of Sir HENRY IRVING and stage classics, and a house usually inhabited by audiences of the highest culture and the most expert taste, the play was so treated by those that had gathered to witness it that at its close the management in desperation lowered the lights in order to induce the audience to leave the house. It was past midnight before the theatre was finally cleared, the officials for a time being powerless to get rid of the badly behaved first-nighters.

All this is strange to American theatre-goers. It is very rare in this city or in this country that an audience so far forgets its self respect as to hoot down an actor or offensively demonstrate against a play. Sometimes the hiss is heard, and again persons that do not like a performance leave the theatre. But there is nothing here like that spirit of disorder and concert of opposition that so often mark audiences in the world's metropolis.

A WRITER in a popular magazine marvels at the record and sustained popularity of Uncle Tom's Cabin as a play—a drama which is not even "well made;" which has outlived by more than a generation the political problem upon which it was founded; and which, whether in its simplest form, at the hands of poor players, or in pretentious form, with an accessory menagerie of live stock, draws almost everywhere as well as ever it did. Truly, Uncle Tom's Cabin is one of the wonders of the theatre.

## PERSONAL.



roles this season with the Castle Square Opera company. Besides being a musician of rare talent and training, Mrs. Powell is a graduate of the woman's law class of New York University, and will be admitted to the bar next year.

WARD.—Fannie Ward will have a leading role in Charles Hawtrey's new production at the London Avenue Theatre.

HARE.—John Hare celebrated the two hundredth performance of *The Gay Lord Quex* in London last Saturday.

## SUPERFLUOUS PHILANTHROPY IN DECATUR.

Manager Harry D. Grahame says that the company playing *A Rag-Time Reception* got into Decatur, Ill., on Oct. 21, just in time to hurry to the theatre for a matinee. Some of the players saved precious moments by making up before leaving the cars. Among these was Gus Pixley who plays a tramp. Arrived at the station, and finding the cars all engaged, Pixley set out to walk to the theatre via a back way. As he hastened by one small dwelling, a benevolent-looking elderly woman rushed down to the gate, holding aloft a handsome piece of pie.

"Here's some pie!" she called to the putative tramp. "You'll find an axe in the woodshed!"

Mr. Grahame says that is where the story stops. Anyhow, it suggests the alluring possibilities of a tramp's make-up in the case of an enforced individual famine.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, impudent or irrelevant queries. No private addresses furnished. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.]

M. R., Detroit: Bruce McRae is with William Gillette.

STUDENT: The funeral of Wagner, the composer, took place at Bayreuth on Feb. 19, 1883.

CIRCUSMAN: The African elephant, "Jumbo," was shipped to New York in the Spring of 1882.

ACTOR: William Shakespeare was born on April 23, 1564, and died April 23, 1616.

J. V. L., Boston: Set scenes were invented by De Loutherbourg, and first used in 1777.

FIREMAN: Eight theatres were destroyed in the great fire at Chicago in 1871.

F. P. R., New York: Audiences behind the scenes were prohibited by Garrick in 1747.

OLD TIMER: Charlotte Cushman's farewell benefit was taken at New York on Nov. 7, 1874.

INFORMATION, Buffalo: J. K. Vetter is named in THE MIRROR roster as the advance agent for How Hopper Was Sidetracked.

FREAK: Yes, there was an Irish giant named Patrick O'Brien. He was nearly nine feet in height, and was last exhibited in 1804.

W. L. C., Lebanon, Pa., and M. L. A., New York City: Address the players mentioned in care of THE MIRROR.

H. A. G., Lawrenceville, N. J.: The actress mentioned has not played since last season. THE MIRROR has no record that she was ever known by the name you give.

J. H. S., Boston: 1. Arthur Hoops was with Nat C. Goodwin before joining James K. Hackett. 2. A sketch of James K. Hackett's career was printed in THE MIRROR on July 31, 1897.

H. J.: Drury Lane Theatre, London, was opened on Sept. 15, 1747, on which occasion Dr. Johnson's famous prologue was spoken. The first stone of the present Drury Lane Theatre was laid on Oct. 28, 1811.

F. H. JAMES: In Paradise is an English version, by B. B. Valentine, of Hennequin, Bilhaud and Barré's *Le Paradis*, which is not copyrighted in this country. Anybody that wishes may make a version of the play here.

NOTICE: Is it customary when securing dates in various cities to forward contracts to house managers upon receipt of "time?" No. Time is first "held" for an attraction by a local manager, and afterward definitely "booked" and the contracting follows.

G. B. A.: Bartley Campbell was the author of the play *The White Slave*, presented during recent years. It is presumed that you refer to this and not to the old play, *The White Slave* of England, originally acted in this city at the Old Broadway Theatre in 1822.

DISPUTANT: Was not the loss of life in the Brooklyn Theatre fire the greatest ever known of such a catastrophe? No. In the Brooklyn fire three hundred were lost. Other theatre fires have been more serious. That of the Ring Theatre, Vienna, on Dec. 8, 1881, resulted in the loss of one thousand lives.

R. H. M., Chicago: 1. Address Alice Kauser, 1432 Broadway, New York city. 2. Mrs. G. C. Howard (Caroline Fox) played Topay in *Uncle Tom's Cabin* when it was produced at the Chattem Theatre, New York, July 18, 1853. There are said to have been earlier productions of plays from the same source, but this is the first of which there is definite record.

## PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Sept. 29 to Oct. 12, 1899.

CUBA LIBRE. By Stefan Barszczewski.

THE GIPSY MAID. By G. B. Brigham and J. A. West.

KIT CARSON'S LAST TRAIL. By Mrs. H. E. Downing.

PERILS OF A GREAT CITY. By Charles Townsend.

LA PRINCESSE LOINTAINE. By Edmond Rosenthal, translated by Charles Renaud.

RICARDO DELMAZ. By T. Henry Matthews, Jr.

SINGER OF MARLY. By I. Hooper and L. C. Faibisoff.

THE TRAIN ROBBERS. By Bert Ritter Miller.

TRAITOR TO THE FLAG? OR, BARRIERS SWIFT AWAY. By Ernest Bostwick.

YODELE; OR, DER EMETH UND DER SCHEKER. By Joseph Leitner.

ARIZONA. By Augustus Thomas.

THE CASE OF SMYTHE VS. SMITH. By Frank Dumont.

DAVID HARUM. By Ripley and M. W. Hitchcock.

THE FOLKS UP WILLOW CREEK. By Travers Vale.

THE MOONLIGHT BLOSSOM. By Chester Bailey Fernand.

THE SCOUT OF THE PHILIPPINES. By Frank Dumont.

UNCLE MERLIN. By William Whittemore Tufts.

## LETTER TO THE EDITOR.

## AN ACTOR'S COMPLAINT.

VINCENNES, IND., Sept. 24, 1899.

To the Editor of *The Dramatic Mirror*:

DEAR SIR.—I wish to record my protest in your paper against the bad sanitary condition of the stage and dressing-rooms of the McKinney Theatre here. There is a toilet without sewer connection beneath the stage, and the stench from it is all pervading.

I am a member of the Vincennes Board of Health and to one of the local newspapers I have written ten letters about it to the Vincennes Board of Health, and to one of the local newspapers. I understand that this menace to the health of all who enter the building is of long standing, and that a protest from the Actors' Society regarding it was ignored.

Yours truly,

ERROLL DUNBAR.

## THE USHER.



A Springfield newspaper, commenting on the *Journal's* crusade against indecent plays and entertainments asks, "Does the fault rest with the theatre-going public, or with the managers?" and in answer places the blame where it belongs—on the shoulders of the men directly responsible for their existence.

The absurd excuse of the promoters of the nasty farces that now smell to Heaven from various theatres that they must give the public filth because the public demands it, is probably the same plea that would be made by the prostitute in defense of her occupation, and the manager who takes refuge behind that excuse is not one whit better than the nocturnal street prowler, whose sphere of evil influence is much narrower.

The fact that there are patrons in plenty for indecent performances is no justification for them, but rather an additional reason why they should be suppressed. There have been several entertainments in New York this season, given in playhouses that pretend to respectability, which the police would have raided had they performed their duty.

If men of character guided the policy of our leading theatres in all cases there would be no plays "presented" that disgrace the stage and offend public decency. When a nasty piece goes on it is safe to say that its producer is solely culpable. He should be classed and regarded as an enemy of society.

Sir Henry Irving looks none the worse for his illness last year. He is a trifle grayer than when he was among us last, but his eye is as bright, his mind as keen, and his vigor as remarkable as ever.

After the Lotos dinner in his honor on Saturday night he spent several hours in the "crypt," where he seemed to enjoy heartily the greetings of old friends and the making of new ones. It is at close range and in congenial chat that he is most charming. No man can take his *otium cum dignitate* with more hearty relish than Sir Henry.

There was a crowd at the Lotos dinner, by the way, and with respect to the warmth of Sir Henry's greeting the occasion was gratifying. But with one or two exceptions the speeches were voted dull, and the drama had not such a representation among the guests or orators as a banquet to the chief English player should have called forth. However, what was lacking in the management of the affair in this respect was compensated for by the delight of the Lotos-eaters to have Irving at their hospitable board again.

Neither does Miss Terry show any trace of the break down in health which was reported last Spring.

I saw her in a box at the theatre Saturday and she rose quickly and remained standing while the orchestra played the English anthem in her honor. She was vivacious and in beaming spirits, although she had suffered slightly from insomnia since her arrival. Our noisy, electricity charged city frequently has that effect upon visitors newly arrived.

It is gratifying to Miss Terry's admirers that Robespierre is not to rob them of her appearance in plays that give her better roles. It is because of their desire to see her in parts worthy of her powers that performances of *Nance Oldfield*, and *The Amber Heart*, and *The Merchant of Venice* have been arranged.

William Archer's long-deferred series of articles on the American stage have begun in the November issue of the *Pall Mall Magazine*.

The first is partly a general introduction, in which the celebrated critic impartially and lucidly describes the principal characteristics of our playhouses, our public, our managers, and our dramatists. What he promises to say, with respect to the peculiar conditions affecting our stage at the present time, is particularly interesting.

Several of the actors and plays that Mr. Archer saw during his recent visit are criticised briefly, but with uniform fairness and ability, and with his verdicts, most persons of good taste and judgment will agree.

There is nothing flippant or "smart" in Mr. Archer's treatment of the stage. He is earnest and serious, and whatever he writes, either in commendation or in censure, is valuable.

If the alien critic of the *Evening Post* is not accurate in his favorite notes of the English stage, then of what earthly use can he be?

A correspondent calls attention to the fact that apropos of the dramatization of "Lorna Doone," to be acted in London, the *Post's*

Britisher recently referred to the novel as by William Black!

Nobody expects the *Post* man to be correct in his views and news of the American theatre; but an egregious blunder like that in his own particular specialty causes solicitous surprise.

Complaint is made by theatregoers in Washington, Brooklyn and elsewhere of the practice of certain managers in charging two dollars a seat for performances that are no costlier to give and no better from an artistic standpoint than those for which the usual one dollar and a half is charged.

In Washington, for instance, a play that was seen there at the usual prices returned recently after a subsequent New York engagement and demanded the two-dollar price. Naturally the local public kicked against the imposition.

In New York where original productions are made, theatregoers are willing to pay two dollars for tickets at the leading theatres. Elsewhere the people object to more than one dollar and a half.

## A STUDENTS' MATINEE.

The first of this season's series of ten matinee performances by the senior pupils of the American Academy of the Dramatic Arts was given at the Empire Theatre on Thursday afternoon before the usual large audience of friends and others.

The performance, like those of previous years, was characterized by careful stage management, admirable scenic equipment, and artistic costumes and accessories. On the other hand, the three one-act plays presented were not as interesting, nor indeed as well adapted to the display of students' abilities, as those that were acted last season, and some of the players were burdened with scenes far too heavy for their inexperienced shoulders to bear.

The first play presented, *On the Arcady Trail*, by Evelyn Greenleaf Sutherland, was a delicate, fanciful trifle with considerable poetic charm, yet with few of the qualifications necessary for the stage. It was presented artistically by Cecil Blount de Mille, as Alain, a wandering minstrel, and Anna O'Ryan, as Anencisse, a runaway flower girl. Mr. de Mille displayed marked talent for the easy, romantic style of work that his character demanded.

*A Flower of Yedo*, a Japanese comedy in verse, adapted from the French by Victor Mapes, was next presented by the following cast:

Kami N. L. Jelenko  
Rainara Marion Thomas  
Mimosa (Sachima) Marion Wright  
Tel-phom (Djeurus) Sidney Marilyn

Like the first it was pleasing in its quaintness and attractive because of its pictorial possibilities. Kami, a poet, is engaged in writing a tribute of some thousands of stanzas to Sajnara. She, with the aid of two friends, tests the rhymster's love and loyalty in various ways. He withstands all temptations, proves himself a worthy lover, and in the end is accepted by Sajnara. The honors of the performance fell to N. L. Jelenko, the poet, whose pantomime was artistic and whose elocution was excellent. Marion Thomas displayed considerable vivacity, and in the one serious speech that fell to her lot she put feeling. Marion Wright and Sidney Marilyn were satisfactory in parts that gave them little opportunity. The scene representing the interior of Kami's home was attractive, and the costumes and properties were accurate.

After these two picturesque but distinctly impracticable plays, there was presented a modern drama entitled *Nell*. It was in vivid contrast to its predecessors, having no literary merit and being quite devoid of originality. Its author, E. D. Diestel, laid his scene in a conventional New England kitchen, and chose for his plot the hackneyed story of two young lovers defying parental objection. The situations were commonplace, and the lines painfully familiar. James Rodney played the father, Ephraim Hutchins, in far too melodramatic a fashion; Francis T. S. Powell was a somewhat affected young lover in the role of Embry Gordon, and John P. Brown was successful as a very loutish country boy. Joel Metz Rogers, in the title-role, was ingenuous, and acted with spontaneity. Anna Branch, as the mother, was sympathetic, sincere, and pleasing. The students in all of the plays worked with a will, but they were too heavily handicapped with their unprofitable roles to win more than polite appreciation.

## ARTHUR DONALDSON.

Arthur Donaldson, whose portrait is to be found on the first page of this issue, has made as Von Yonson one of the distinct personal successes of the season. He is thoroughly equipped to portray the character mentioned, for he is a native of Sweden, having been born near Norrköping in that country on April 5, 1869. As a very small boy he developed uncommon talent as a mimic, and, when seven years old, made his stage debut at the Stora Theatre, Nowkoping, Sweden, in a play called Uncle Brown's Leather Couch. Mr. Donaldson's first American appearance was made with a Swedish company during the season of 1886-1887. Later, he was employed in this country as a mechanic, a printer and a watchcase maker, and, while engaged in these occupations, he perfected his knowledge of the English language, his purpose always being to gain a foothold upon the American stage.

Finally his magnificent baritone voice gained for him an engagement with the Duff Opera company, and subsequently with Ollie Torbet and Emma Thursby in concert tours under management of Major J. B. Pond. In 1892 he organized a Swedish Stock company to play at the old Atheneum in Brooklyn, and afterward joined a similar company in Chicago. During the season of 1896-1897 Mr. Donaldson sang the title-role in *Rob Roy*, and the next season appeared as Baron Grimm in *Madeleine*; or, the Magic Kiss. Then after a term with the Tivoli Opera company in San Francisco, he was engaged by the late Augustin Daly for his musical company, in which he remained until Mr. Daly died. He has sung the leading baritone roles in fifty-nine operas, and has been seen in forty-four plays.

For the present season he was secured by Managers Thall and Kennedy for the title-role in *Von Yonson*, and his success has been complete. The Western critics proclaiming his impersonation the best they have seen in the part. Next season Mr. Donaldson will be seen in a new Swedish comedy-drama.

## JESSIE WOOD DEAD.

Jessie Wood, whose sprightly and humorous comment upon and eccentric illustration of plays has been a feature of the *New York Evening Journal*, died on Sunday night at her home on Forty-third Street.

Miss Wood caught a severe cold on the day of the Dewey land parade and kept her room for a week afterward, but no serious results were feared. Later peritonitis set in and proved fatal. The deceased was born in England and was a sister of Stanley L. Wood, the London sketch artist. She began her newspaper work on the late *Recorder*, and was later employed by the *World*. Her work had many admirers.

## CHILDREN OF THE GHETTO GOING ABROAD.

Children of the Ghetto will close its run at the Herald Square Theatre on Nov. 25, and then about twenty of the players, along with the complete production, will be sent to London, to open at the Adelphi Theatre there on Dec. 9. The determination to send the American principals abroad is due, it is said, to the impossibility of securing the English actors originally counted upon to play the roles in London.

## THE STOCK COMPANIES.

After playing six consecutive months in St. Paul and Minneapolis, the Nell Stock company will begin, on Dec. 1, its first Western tour that will extend to Honolulu. It is said that the expenses of the company while on tour will exceed \$3,000 a week. Three carloads of special scenery and properties for the numerous plays in their repertoire will be carried, and the company will travel in a private car. The company's engagement in the Twin Cities is said to have been the longest and most successful known there.

The stock company at the Dearborn Theatre, Chicago, under the stage direction of Samuel M. Forrest, has repeated its success of last season in *A Bachelor's Romance*. Mamie Ryan seemed the realization of the quaint little miss that Martha Morton had in mind when she drew the ingenue character. Ernest Hastings gave a good performance of David Holmes. Valerie Bergere, as Harriet, made much of the part. Ben Johnson, as Martin, gave a finished performance. Madge Carr Cooke, as Clementine; H. D. Blakemore, as Mulberry; Julia Stuart, as Helen; Gardner Crane, as Gerald; Edward Mackey, as Savage, and William Dills, as Harold, all contributed to a fine performance. Business was very large. This week *The Masqueraders*.

The Valentine Stock company presented *The Three Musketeers* week of Oct. 16 at the Grand Theatre, Winnipeg. An additional interest to the play was the new scenery and the handsome costumes of the company. Business during the week was satisfactory. Kate Blanck was a winsome Constance, and sustained her splendid reputation. Jessie Bonstelle, as Lady de Winter, scored a great success. Mary Taylor was acceptable as Anne of Austria. Ed Dawson, as D'Artagnan, was received with great favor, and Jack Webster gave him excellent support in the best situations. Charles Fleming was also praiseworthy. The others taking part were: Beulah Watson, Norah Croome, Helen Hilton, Richard Webster, Robert Evans, R. H. Barlow, E. N. Leonard, Ed Whitley, and F. Haak. *The Scrap of Paper* and *The Private Secretary* were the bills last week.

Reginald H. Barlow, of the Valentine Stock company, joined the Canadian Transvaal regiment at Winnipeg, and has left for Quebec to embark for South Africa.

Richard Webster has resigned from the Valentine Stock company, owing to ill-health, and has left for New York.

Edwin T. Emery, who recently joined the Thanhouser Stock company, Milwaukee, has been the recipient of many flattering notices for his clever work. As Harry Damask in *A Night Off* last week, he fully sustained the reputation he made last season at the Girard Avenue Theatre, Philadelphia.

Georgia Welles entertained a party of thirty-five ladies at the Murray Hill Theatre after the Thursday matinee last week.

Herman A. Sheldon has been re-engaged for the Grand Opera House Stock company, Indianapolis.

The Standard Theatre Stock company in Philadelphia played *Hero* last week to the customary big houses. Charlotte Tittell, the most popular leading woman ever at this house, played the heroine, quietly and effectively. Mortimer Snow, as Hero, and General Bassett gave one of the most powerful and forcible performances seen at this theatre. They were well supported by the stock company, which is the best Manager Jermon has ever had. This week an elaborate production of *The Three Musketeers* is being done with Mr. Snow as D'Artagnan, and Miss Tittell as Constance.

The Théâtre Français, Montreal, played the biggest week of the season, beginning Oct. 23, with *Gillette's Held* by the Enemy. This piece three seasons ago was played for two consecutive weeks and at that time made a decided hit. Lucius Henderson played Colonel Prescott in a manner worthy of praise, and Thomas J. McGraw's Lieutenant Hayes was one of the best bits of work he has yet done. Alden Bass made his first appearance with the company, and it must be said that he came fully up to expectations. Frank Nelson as the reporter was decidedly good. Drew A. Morton played Uncle Rufo, in addition to managing the stage, which, for a production of this kind, was a big tender. Helen Byron made a charming Rachel McCreary, and Helen Holland and Lillian Schowlin shared in the success. The press were united in praise of the scenery, which was painted especially for the production. Week of Oct. 30 Bartley Campbell's comedy-drama, *Fairfax*, is to be produced.

Grace Mae Lamkin has been engaged for the James Neill Stock company.

Last week the Meffert Stock co., at the Temple Theatre, Louisville, made an elaborate production of *An Enemy to the King*. The local press was a unit in decrying it the finest stock production ever given in Louisville. Considerable credit is due to Stage Director Duane for the beauty of this performance, but the scenic artist is also worthy of a word of praise. James M. Brophy as De Launay made the most of his opportunities and presented a handsome picture. Eddie Darling played Mile de Varion on short notice, owing to the unexpected illness of Louise Mitchell, who has resigned from the company, and was most acceptable. Robert McWade, Jr., divided the honors with the leading people as Blaise and has fully established himself with the Louisville audiences. Miron Leffingwell as Montignac, James Cooper as Le Chatre, F. M. Kendrick as Barnabouche, James A. Keane as De Berquin, Charles N. Lum as Pinto, Esther Moore as Jeanette, Ada Levick as Marianne, and Edith Ward as Bibbli acquitted themselves creditably, while the minor roles were competently played by an auxiliary force especially engaged.

Leonora Bradley, after an illness of two weeks, returned to the cast of the Castle Square Theatre Stock company, Boston, on Monday of last week and played Mrs. Batterson in *Too Much Johnson* to the delight of her many admirers.

Gertrude Berkely, of the Woodward Stock company, Kansas City, is recovering from a severe illness.

## THE LARGEST IN THE WORLD.

Henry W. Savage returned on Friday from St. Louis, where he has been arranging for the opening of the new Castle Square Opera company. The chorus has been organized in this city and contains many local singers of ability. The season will begin Nov. 6 with the presentation of *Faust*, and already the subscription sales far exceed the expectations of the management. The three branches of the Castle Square company, in New York, Chicago, and St. Louis, form the largest operatic organization in the world.

## STOPPED A PANIC.

Smoke from a steam-roller outside caused a fire panic in the Park Theatre, Indianapolis, on Oct. 24, when *A Rag Time Reception* was being played there. The audience stampeded, but William De Vaul, Gus Pixley, and Gladys Van hurried on the stage and sang "The Star Spangled Banner," attracting the attention of the crowd and restoring order.

## A PROSPEROUS SOCIETY.

The prosperity of the Actors' Society is evidenced by the fact that the receipts for September were more than double the receipts for the same month last year.

## GOSSIP OF THE TOWN



Alma Chester, pictured above, has won, by a course of painstaking conscientious work, recognition as one of the foremost of repertoire stars. Her early experience was gained in child roles in the Toronto Stock company, with W. H. Crane, Stuart Robson, Allen Halford, and others. Miss Chester has received a tempting offer to be featured in a metropolitan production this season, but she has preferred to remain in the field in which her ambition and energy have already earned for her a position so enviable. The next will be her fourth season as a star under management of O. W. Dibble.

Matt Ott and Susie Hale were married in this city last week.

Grace McLeod will play *Billy Breeze* in *The Bachelor's Baby*.

Belle Archer's Dewey souvenir dog, "Denver," was a *Mirror* caller when passing through town on Saturday. He was steered by Edward Craven, of Miss Archer's company. "Denver" has loomed up as an actor, playing a somewhat minor role in *A Contented Woman*, but he declined to give his views upon the drama.

H. S. Northrup, of E. H. Sothern's company, had one of his cheeks badly burned last Friday during the performance of *The Song of the Sword*, at Daly's, getting too near to a pistol fired by Mr. Sothern.

A souvenir book of Clyde Fitch's play, *Barbara Frietchie*, as presented by Julia Marlowe, is being prepared. It will be patterned somewhat after the "Maude Adams' edition" of *The Little Minister*.

Dore Davidson has placed two new melodramas with Alma Chester, whose manager, O. W. Dibble, will produce them this season.

Manager John R. Price's company, presenting *The Passion Play*, includes Florence Ellis Brockway, George Manuell, and the Queen City Quartette.

Maude Odell, of James O'Neill's company, gave birthday luncheon last week to Minnie Victoria.

J. S. Potts left *The Good Mr. Best* at Rochester, N. Y., last week, and joined Vogel and Deming's Minstrels as special agent.

Genevieve Kane, who plays Marguerite with Morrison's *Faust* (Eastern), was taken ill at Sandusky, O., and Gertrude Rische assumed the part with decided success.

In *Gay Paree* will succeed *The Man in the Moon*, Jr. at the New York next week, probably going to Boston two weeks later. The cast will include Kitty Loftus, Christie MacDonald, Mary Young, Helen Lord, Joe Ott, Gilbert Gregory, William Cameron, and Ferris Hartman. Fougner and a Barbara Frietchie travesty by George V. Hobley will be features.

Grant Parish sailed from Hull, England, Oct. 19 for Finland and Russia, for a series of articles for *Mussey's Magazine* and business affairs.

Agnes Wallace Villa has a new play, by a prominent novelist, entitled *No Man's Wife*. It will soon be produced.

Wilbur M. Bates, for the past three seasons with Liebler and Company, has severed his connection with that firm, and will act as general representative for Ben Hur.

Rose Thurner and her mother returned last Wednesday from Jacksonville, Fla., after visiting A. Y. Pearson's "ostrich farm." Miss Thurner (Mrs. Edward Thurner) will join her husband's Herrmann the Great company on Nov. 12, at Atlantic, Ill.

John A. Stevens is to make a short tour through New England in a revised version of *The Unknown*, opening an Thanksgiving Day.

A luncheon was given to Sir Thomas Lipton by the members

## CURRENT AMUSEMENTS.

Book Ending November 4.

New York.

METROPOLIS (Third Ave., 8th and 12th Sts.), THOMAS E. SHEA IN THE MAN-O'-WAR'S MAN.  
OLYMPIC (Third Ave., Oct. 129th and 130th Sts.), THE METROPOLITAN BURLESQUERS.  
HARLEM OPERA HOUSE (2nd St., 8th and 9th Aves.), SEVENTH AVES., LORD AND LADY ALGO—10 p.m. to 7 Times.  
HARLEM MUSIC HALL (12th St., 8th and 9th Aves.).  
THEATRE SOCIAL (12th St., 8th and 9th Aves.).  
MINER (6th St., Mr. Lexington Ave.), VAUDEVILLE, THE PALACE (3rd St., 8th and 9th Aves.), COPINGHAM VAUDEVILLE—10 p.m. to 11:30 P.M.  
CARNEGIE HALL (Seventh Ave. and 57th St.), CHOIR OF THE NEW YORK (Broadway and 46th St.), THE MAN IN THE MOON, JR.—8 to 10 Times.  
CRICKETON (Broadway and 46th St.), JULIA MARLOWE AS BARBARA FRITH—8 to 10 Times.  
THE VICTORY (Second Ave. and 46th St.), THE ROGUES REHEARSED IN WALL STREET—8 to 10 Times.  
AMERICAN (High Ave., 42nd and 43rd Sts.), D. TROYATOR.  
MURRAY HILL (Lexington Ave. and 48th St.), BENNY V. DONNELLY STOCK IN MADAME SANS GENE.  
BROADWAY (Broadway and 46th St.), JULIA ARTHUR IN MORE THAN QUEEN—7 to 10 Times.  
EMPIRE (Broadway and 46th St.), JOHN DREW IN THE TROJAN WOMAN—8 to 10 Times.  
METROPOLITAN OPERA HOUSE (Broadway, 39th and 40th Sts.), Closed.  
THE CAGNO (Broadway 19th St.), ALICE NIELSEN AS THE SINGING GIRL—8 to 10 Times.  
KNICKERBOCKER (Broadway and 46th St.), HENRY IRVING AND ELLEN TERRY—ROBESPIERRE, NAME OLDFIELD, THE AMBER HEART, WATERLOO, AND HERALD SQUARE (Broadway and 32nd St.), CHILDREN OF THE GHETTO—7 to 10 Times.  
GARIBOLDI (2nd St. East of Sixth Ave.), LOUIS MANN AND CLARA LIPMAN IN THE GIRL IN THE BARRACKS—17 to 21 Times.  
KOSTER & STAL (145-149 West 39th St.), VAUDEVILLE.  
MANHATTAN (28th-29th Broadway) A STRANGER IN A STRANGE LAND—8 to 10 Times.  
THE 11TH AVENUE (Third Ave. and 10th St.), J. E. TOOLE IN KILLARNEY AND THE RHINE.  
BIJOU (12th Broadway), MAY IRWIN AS SISTER MARY—4 to 10 Times.  
WALLACE'S (Broadway and 36th St.), W. H. CRANE IN A RICH MAN'S SON—Announced for Oct. 31.  
DALY'S (Broadway and 46th St.), E. H. SOTHERN AND VIRGINIA HARNED IN THE SONG OF THE SWORD.  
WEIER & FIELDS' (Broadway and 29th St.), THE WHIRLWIND—8 to 10 Times—THE OTHER WAY—5 to 12 Times.  
SAM J. JACK'S (Broadway and 29th St.), Closed.  
FIFTH AVENUE (Broadway and 28th St.), MRS. FISKE AT BRICK SHARP—8 to 10 Times.  
THE GARDEN (Madison Ave., 2nd 27th St.) HENRY MILLER IN THE ONLY WAY—8 plus 17 to 21 Times.  
MAISON SOUVENIR (Madison and Fourth Avenue), Closed.  
MINER'S (23rd-24th Eighth Ave.), LILLIAN WASHBURN'S INDIAN MAIDENS.  
MADISON SQUADS (26th St., Broadway), WHY SMITH LEFT HOME—8 to 10 Times.  
LYCEUM (Fourth Ave., Oct. 2d and 24th Sts.), ANNIE HUNSELL AS MISS HOBBS—8 to 10 Times.  
EDEN MUSEUM (22d St., Sixth Ave.), FIGURES IN WAX PROCTON'S (22d St., 6th, Sixth and Seventh Aves.), CONTEMPTUS VACUILLIS—12:30 P.M. to 11:30 P.M.  
GRAND OPERA HOUSE (Eighth Ave. and 23d St.), THE GIRL FROM MAXIM'S—8 plus 7 plus 1 to 8 Times.  
IRVING PLACE (Broadway and 15th St.), DRAMA AND COMEDY IN GERMAN.  
FOURTEENTH ST. (14th St. of Sixth Ave.), THE DAIRY FARM—7 to 10 Times.  
KEITH'S (14th St. and 15th St., Broadway), CONTINUOUS VAUDEVILLE—12:30 P.M. to 11:30 P.M.  
ACADEMY (17th Place and 14th St.), DENNAN THOMPSON IN THE OLD HOMESTEAD—8th Week.  
TONY PASTORE'S (Tremont Building, 14th St.), CONTINUOUS VAUDEVILLE—11:30 P.M.  
DEWEY (13th-14th East 18th St.), ROBERT MANCHESTER'S CHACKER JACKS.  
STAR (Broadway and 15th St.), ROSE COGHLAN IN THE WOMAN HATER.  
GERMANIA (14th East 9th St.), THE BEHRENS COMPANY IN GERMAN REPERTOIRE.  
LONDON (25th-26th Bowery), RICK AND BARTON'S EXTRAVAGANZA COMPANY.  
PROPELLE'S (19th-20th Bowery), THE HEBREW DRAMA.  
MINER'S (19th-20th Bowery), IRWIN BROTHERS' BURLESQUES.  
THALIA (19th-20th Bowery), THE HEBREW DRAMA.  
WINDSOR (45-47 Bowery), THE HEBREW DRAMA.  
Brooklyn.  
ACADEMY OF MUSIC (13th to 14th Montague St.), Closed.  
PAKE (10th Fulton St.), THE JAXON OPERA COMPANY IN CAREER.  
SYLVANIAN'S (260-262 Adams St.), VAUDEVILLE.  
NOVELTY (Orchard Ave. and South 12th St.), VAUDEVILLE.  
GRAND OPERA HOUSE (Elm St., Fulton St.), MCINTYRE AND HEATH'S COMEDIANNE.  
UNIQUE (194-196 Grand St.), MILCO'S JOLLY GRASS WEDDINGS.  
THE AMPHION (42-44 Bedford Ave.), THE CUCKOO.  
STAR (14th-15th Fulton St.), THE KNICKERBOCKER BURLESQUES.  
EMPIRE (10th-11th South 6th St.), BRYANT AND WATSON'S AMERICAN BEAUTIES.  
COLUMBIA (Washington, Tremont and Adams Sts.), THE BOUNDERS.  
GAYETY (Broadway and Middleton St.), ANDREW MACK IN THE LAST OF THE BOHANS.  
LYCEUM (Montague Ave. and Second St.), THE PLUNGER.  
BLUJ (Grand St., Livingston St.), WILLIAMS AND WALKERS IN THE POLITE PLAYERS.  
MONTAUK (26th-28th Fulton St.), MAUDE ADAMS IN THE LITTLE MINISTER.  
MUSIC HALL (Fulton St. and Alabama Ave.), VAUDEVILLE.

## AT THE THEATRES.

## Knickerbocker—Robespierre.

Play in five acts by Victorien Sardou. Produced Oct. 30.

Maximilien Robespierre . . . . . Henry Irving  
Clarisse de Maluron . . . . . Ellen Terry  
Olivier . . . . . Harry B. Stanford  
Augustin Robespierre . . . . . F. D. Davis  
Benjamin Vaughan . . . . . W. Long  
Lebas . . . . . James S. Hearn  
Bonaparte . . . . . Leonard Calvert  
Contarini . . . . . Charles Lockwood  
Sister Just . . . . . J. Hatch  
Old Duplay . . . . . Clifford Brown  
Simon Duplay . . . . . J. Archer  
Maurice Duplay . . . . . F. Hayes  
Didier . . . . . C. H. Kenney  
Gerard . . . . . W. Graham  
Billaud-Varennes . . . . . Charles Garry  
Agnès . . . . . J. Hatch  
Agnès . . . . . W. Shand  
Voulland . . . . . G. Barton  
Ruth . . . . . W. Charles  
Thuriot . . . . . H. Gurney  
Tallien . . . . . G. Barton  
Fouche . . . . . H. Gurney  
Lecompte . . . . . G. Barton  
Hébert . . . . . G. Barton  
Count Harday de Hauteville . . . . . Arthur Royston  
de Bussey . . . . . Junius Booth  
The Recorder of the Revolutionary Tribunal . . . . . Charles Garry  
Italy . . . . . Gilbert Yorke  
Jailer . . . . . R. P. Tabb  
Collins . . . . . P. Johnson  
Barbizon . . . . . J. Stevens  
Urban . . . . . T. Reynolds  
A Workman . . . . . D. Young  
Maréchal de Monchy . . . . . A. Jennings  
De Broglie . . . . . G. Ellis  
De la Marquise . . . . . Charles Vane  
De la Marquise . . . . . J. Wilson  
De Ponc . . . . . T. McKay  
D'Arnaud . . . . . Alec Woodley  
Coffant . . . . . M. Ross  
Dossin . . . . . S. Parsons  
Charles Leguay . . . . . L. Belmont  
The Elder Leguay . . . . . Mr. Fritch  
Lavergne . . . . . W. Marion  
Maloine . . . . . W. L. Abbott  
Maleysse . . . . . H. R. Cook  
The Young De Maille . . . . . A. Fisher  
Madame d'Avaux . . . . . May Hollan  
Madame de Choiseul . . . . . Miss E. F. Davis  
Mademoiselle Lacroix . . . . . Lilli King-Lloyd  
Madame Herc . . . . . Miss E. Davis  
Madame de la Malmaison . . . . . Little Girl  
Madame de Lavergne . . . . . Miss E. Davis  
Mademoiselle de Bouthier . . . . . Alice Goodwin  
The Marchale de Monchy . . . . . Clelia Hanson  
Madame Maleysse . . . . . Mary Fisher  
Charlotte Maleysse . . . . . Doris Dickey  
Madame Malmaison . . . . . Miss A. Bryson  
Madame Duplantier . . . . . Miss L. Marion  
Cornelle . . . . . Miss L. Hale  
Victoire . . . . . Miss E. Carter  
Madame de Narbonne . . . . . Beatrice Irwin  
Maud Milton . . . . . Brenda Gilson  
Grace Hampton . . . . . Grace Hampton

An immense audience crowded every part of the Knickerbocker Theatre last evening to greet Sir Henry Irving, Ellen Terry, and the London Lyceum Theatre company upon their reappearance in this city, and to view, for the first time in America, the production of Victorien Sardou's fine new drama, *Robespierre*, translated by Lawrence Irving. The enthusiasm that welcomed Sir Henry Irving and Miss Terry was as unbounded as it was spontaneous, and the applause that followed each scene elicited most cordial favor to play

The rising curtain discloses a peaceful scene in the forest of Montmorency, where Clarisse de Maluron, a Royalist widow, her son, Olivier, and her niece, Marie Thérèse, have found refuge from the dangers of the Revolution in a cottage. Olivier, who has apprenticed himself to a carpenter in the neighborhood, earns enough to supply their actual needs. To this place comes Benjamin Vaughn, a member of the British House of Commons, to meet Robespierre. He recognizes in Clarisse a former acquaintance, and from her learns that Robespierre is the father of her son. Clarisse departs as Robespierre, guarded by spies, enters. He receives and replies contemptuously to Vaughn's message that England will secure peace if the young Dauphin is made King. In this conversation the horrors of the Revolution are described—the background of dread begins to form. Vaughn leaves in disappointment. A picnic party of Robespierre's friends approaches through the forest. The stern dictator joins them, becomes lighthearted and gay with the rest, laughs, grows enthusiastic over a flower, and is moved to tears by the sentiment of a poem. Suddenly a scream rings through the trees. Robespierre smiles. "It is only the arrest of a couple of aristocrats," he says. "It is nothing." The aristocrats arrested were Clarisse and Marie Thérèse.

In the second act the background deepens into gloom. The scene represents the courtyard of the prison of Port-Louis. The place is crowded with men, women, and children, Royalists and suspects—among them Clarisse and Marie Thérèse. The prisoners amuse themselves by going through mock executions, that they may approach the real guillotine gracefully, calmly, like true aristocrats. Olivier gains entrance to the prison, in search of his mother and his cousin. He watches the grim comedy enacted there, and the hatred for Robespierre, whose relationship to him he does not know, grows in his heart.

The scene changes to the brilliant Place de la

Revolution, where a *fête* in honor of the Supreme Being is in progress. It is a magnificent stage picture. The pageant of white-robed women adorned with flowers, soldiers in gaudy uniforms, and the car of the Goddess of Plenty, passes before the crowd of gaily-attired spectators. Robespierre enters, wearing the historic sky-blue coat, carrying a huge bouquet. He burns incense before the Statue of Liberty; then, turning to the multitude, he begins an address by which he hopes to arouse his followers to further and greater deeds of violence. His speech is interrupted again and again by Olivier, who denounces him as a murderer. Father and son defy each other, the mob closes around Olivier and he is led away to prison. In the house of Duplay, which is the scene of the third act, Robespierre questions Olivier about himself and his accomplices. In this examination Robespierre discovers that Olivier is his son. He implores Olivier to tell him the whereabouts of Clarisse. The son turns from the father in disgust. Robespierre, to avoid suspicion, orders him returned to the prison and immediately begins to plan a means of saving the mother, the son, and Marie Thérèse.

The opening scene of the fourth act is a little apartment in which Clarisse and Marie have been secreted by Robespierre. He has saved them, but in the crowd of condemned prisoners Olivier has lost sight of. Robespierre and Clarisse at the window of their hiding-place watch the tumbrils pass from the prison to the guillotine. Olivier is in none of them. He has been removed from the prison by the enemies of Robespierre, who see in the young man a tool with which they may accomplish the ruin of the dictator.

The courtyard of the Conciergerie is the second scene of the act. Robespierre, left alone while the jailor searches for Olivier, looks about in terror. Beneath the strain of his public and personal cares his mind falls victim to the horrors of imagination. The phantoms of those whom he has slain rise menacingly around him. He sees them approach from each dusky corner; he hears them whisper the word "murderer" as they point at him with ghostly fingers. In an agony of fear he vows to abolish the guillotine, and falls shrieking to the ground.

The fifth act opens with a scene showing the meeting room of the Committee of Public Safety. Olivier swears to destroy Robespierre, and is released by the dictator's enemies. The second scene is the hall of the National Convention. The stage is crowded with gesticulating, frenzied men and women. Among them comes Robespierre, calm, pale, determined. He endeavors to address them, but his enemies cry him down. "Death to the tyrant!" "Liberty forever!" screams the crowd. The pale man pushes aside the officers who would arrest him, draws his pistol, places it against his head and fires. Clarisse rushes to his side, bends over him and tries to stop the flow of blood. Olivier at last realizes the true situation. The crowd cheers lustily, shouting: "Long live the Convention—long live the Republic!" The curtain falls.

Victorien Sardou, in this play, exhibits his mastery of stage technique, his marvelous powers of imagination, his highest skill in balancing the light and shade of his dramatic picture. Yet the play is imperfect in construction, and given one the impression of a magnificently illustrated series of short stories rather than of a complete, well developed narrative. The atmosphere, the terror of the Revolution, the cloud of dread that hung over France at the period seem actually to exist again. The playwright has accomplished a triumph in his background—a background of gloom that is the chief strength of the drama. Before it, the characters pass to and fro, working out their individual histories, only in the end to be engulfed, as it were, in the resistless whirling torrent of terror that made up the Revolution—that forms the overwhelming background of Sardou's work. The French playwright has shown us in his *Thermidor* simple evidence of his profound, keenly observant study of the Revolutionary period, and in *Robespierre* this fact is attested again with fuller power, more realistic effect and more certain touch. The dramatic license taken to credit Robespierre with a romance that has no place in history, diminishes in no wise the magnificence of the monument Sardou has reared to thrust upon modern minds a never to be forgotten picture of the days of the Terror.

Whatever impressions one may have gathered from reading of that gruesome time, whatever belief one may have had that printed words could picture amply the horrors of the Paris of 1793—all these are swept away as so much chaff by the fearful realism conjured up by Sardou's masterful study. His characters, excepting only the three central figures, are but sketches—yet living, human beings that seem the reincarnations of the people of the Terror.

To the dramatist's superb skill is added the perfection of stagecraft. Spectacularly, Robespierre is the most magnificent picture of the Revolution ever brought to the stage—every scene a marvel in its way and each differing from another. The *Fête de la Révolution* (now the *Place de la Concorde*) is a wonderful achievement. The procession streams by the howling crowd, the music is Molière's "Chant du Départ," and Gossec's hymn, composed for the original *fête* itself. So, throughout the scenes already described, the absolute realism of the dramatic reproduction truly baffles description. The closing picture is especially notable, no such superb management of a stage mob ever having been seen here. The howling, wrangling, frantic, vituperous crowd surges back and forth like so many wild beasts waiting to attack their prey, cries ever and are uttered and lost in the portentous babel, only those of import to the story being distinguishable in the maddening tumult. In the midst of the clamor, Robespierre stands like a gaunt rock, upon which the storm-churned sea beats in relentless fury. And in the end, the rock yields to the inevitable, falling before the certain hand of fate. In telling this story, even the imagined romance of the play merges perfectly into the great dark body of the work and adds its own powerful touch to the symmetry of the whole. The execution of the massive idea is beyond praise.

Irving's Robespierre is an extraordinary study of the vainly ambitious man who left no stone unturned, nor man alive, that to his fancy stood in the way of the realization of his notions. So

remarkable was the assumption of the character of the "sea-green and incorruptible" that the utterances of his theories seemed as magnetic as they were more than a century ago. The actor seemed surer of his own powers than upon his last visit here; his voice was stronger, his mannerisms less pronounced, his hold upon the character masterful. Whenever his familiar peculiarities of speech made themselves known they seemed to fit perfectly into the character. He was Robespierre for the nonce, and it was impossible to believe him other.

Miss Terry had not the opportunity she deserves and, moreover, she appeared last evening to be suffering with a cold. Her usually sweet voice was hoarse, and its utterance seemed strained. But her impersonation of the fated Clarisse was a marvel of pitiful appeal, enduring woman's love that wrung the heart and the sympathies.

Harry B. Stanford gave a forceful, capable performance of Olivier, Kyrie Believe's original role: W. Lodge made an excellent, courtly Vaughan; and there were fine character sketches by Lawrence Irving, James S. Hearn, Leonard Calvert, Clifford Brown, J. Archer, Charles Garry, H. Garstin, Junius Booth, R. P. Tabb, L. Belmont, May Holland, Beatrice Irwin, Lillian King-Lloyd, Miss Crose, and little Miss L. Tarvin. In fact, all the roles—many it was impossible to tell from another—were capably cast.

The scenery was fine, indeed, much of it very beautiful, and the small army of supernumeraries was handled in a way to wonder at.

Robespierre will be repeated every day of this and next week, excepting Saturdays, when Miss Terry will be seen in *The Amber Heart* and Nancy Oldfield at the matinees, and Mr. Irving in *The Bells* and Waterloo in the evenings.

## Daly's—The Song of the Sword.

Romantic play in four acts, by Leo Dietrichstein. Produced Oct. 24.

Captain Egalité (Marquis de la Tour).

Captain Bevalon . . . . .	H. H. Sothern
Lieutenant Laporte . . . . .	Norman Connors
Sergeant Rustamoff . . . . .	Rowland Stockdale
Corporal Barsac . . . . .	Douglas J. Abbott
Hulin . . . . .	Thomas Doyle
Piton . . . . .	George E. Bryant
General Bonaparte . . . . .	Frank Andrews
Berthier . . . . .	Norman Parr
Captain Marmont . . . . .	Charles Martin
The Auditor . . . . .	John J. Collins
Prince Eugene de Beauharnais . . . . .	Richard Pittman
Prince Louis de Beauharnais . . . . .	Markham Collier
Baron Kuffstein . . . . .	Krause Tarleton
Herr von Walden . . . . .	C. E. Henry
Herr von Erhardt . . . . .	Charles W. Gilpin
First Officer . . . . .	Frank Grappa
A Soldier . . . . .	H. S. Wood
Courier . . . . .	Edward Lester
Father Pietro . . . . .	H. S. Northrup
The Podesta . . . . .	Arthur R. Lawrence
Blacksmith . . . . .	R. E. Neill
Aruilo . . . . .	H. E. Chase
Guisardo . . . . .	Roxana Dolores
Mancie . . . . .	Edmund Fowler
Baptista . . . . .	C. P. Flockton
Francesca di Monza . . . . .	Virginia Harned
St. Angelo . . . . .	Adèle Block
Crispino . . . . .	Edgar Phillips
Poppina . . . . .	Betha Livingston
Annuziata . . . . .	Genevieve Dolore
Eucnastis . . . . .	Genevieve Dolore

At Daly's Theatre, on Oct. 24, E. H. Sothern and Virginia Harned presented a new romantic play in four acts, by Leo Dietrichstein, entitled *The Song of the Sword*. A large audience heartily applauded the efforts of the actors and showed much enthusiasm at the stirring war tableaux of the third act, and the several melodramatic episodes, while regarding the rest of the play in a considerable spirit of apathy.

The story of the play concerns the love affair of Captain Egalité, Marquis de la Tour, with Bonaparte's arm in Italy, and the Comtesse Francesca di Monza St. Angelo. The action begins in a hut wherein Francesca, disguised as a peasant girl, has taken refuge in view of the French invasion. A band of Bonaparte's troops come to the hut and one of them, offering insult to Francesca, is rebuked by Captain Egalité, who sees through the lady's disguise and falls in love with her. When he temporarily leaves the hut Francesca's affianced husband, Cesare di Monza, enters, intrusted with important secret dispatches from the Italian to the Austrian forces, who has striven to get through the French lines. He is palsied by terror. Certain death, he conceives, awaits him if he proceeds with his mission. Francesca upbraids him for cowardice, and, snatching the dispatches, vows that she will carry them to the Austrians. The contemptible Cesare, delighted to be relieved of responsibility, blandly admits that a woman might get through the lines when a man must surely fail. Egalité returns with a lieutenant and places Cesare under arrest, but Francesca and her maid are off by another door and away on the Frenchmen's horses. Cesare, searched in vain, at length boasts that the dispatches are gone with a woman carrier. Egalité comprehends the trick and then, discovering Cesare's horse, sets out in pursuit.

The scene changes to the house of Father Pietro at Binasco. Francesca and her

that so long as Josephine is his wife he will have no heir. His thoughts have turned to a divorce, and he has caused the enactment of a law permitting it. Josephine's love for her husband has increased, but she sees too well that her hold on him is lessening. She recalls to Paris Lucien, Napoleon's exiled brother, in the hope that the Emperor will adopt his children. But in a stormy interview between the brothers Napoleon refuses to recognize Lucien's lawful marriage as legal, and Lucien will not consent to the adoption. Napoleon orders his brother's arrest, but Josephine intercedes, and, by her right as Empress, permits him to go. She now realizes that the last chance is gone, but still hopes to avoid the inevitable by the power of her great love.

The last act takes place in Josephine's apartments. Napoleon's ambition to perpetuate his dynasty has stifled all other feeling and Talleyrand has begun negotiations for the marriage to Marie Louise. Josephine has refused to sign the agreement for the divorce. Napoleon fears her influence over him and to prevent it has had the door between their apartments boarded up on his side. Josephine attempts to enter, and, finding the wall, the wretched woman bursts into a paroxysm of grief, beating against the part...on in the vain effort to break it. Her cries bring the Emperor, and at the sight of her despair his love for her reasserts itself and he strives to comfort her. Seeing that he still loves her, she sacrifices herself for his sake and puts her signature to the divorce agreement.

It is to be regretted that Miss Arthur, in choosing a vehicle for her present tour, did not select a play of greater dramatic worth. Considered as a spectacle *More than Queen* is a gorgeous illustration of the possibilities of modern stage ingenuity. As a drama it is far from satisfactory. M. Bergerat's aim is to show the great love that existed between Josephine and Napoleon, and that even when Napoleon's desire for an heir forced him to cast her aside he still loved her. Unfortunately this subject is not suited to dramatic treatment, or, at least, has not been treated successfully by the author. The essential quality of action is almost wholly lacking in the prologue and the first three acts. The fourth act is of considerable strength, though here there is a tendency to melodramatic heroics that is jarringly. The fifth act is by far the best in the play and contains the one really powerful episode. Being practically a dialogue, the play has not the added interest that other strongly drawn characters would lend. Allusion to contemporaneous persons and events are frequent, and were, of course, familiar to M. Bergerat's countrymen, but it is doubtful if the average American audience will comprehend them.

No fault can be found with the adaptation, or rather translation, for apparently few changes have been made. It is in every sense a scholarly one, couched in the purest English. M. Bergerat should be gratified at the treatment his work has received at the hands of Messrs. Nirdlinger and Meltzer.

The admirable performance of Miss Arthur as Josephine atoned for many of the shortcomings of the play. By her own beauty she was able to live up to the physical requirements of the character, and her acting throughout merited the highest praise. In the earlier scenes she was the petulant, light hearted woman, pleasure loving and gay. The incident in the second act, where Napoleon is coaxed from his room, was enacted exquisitely—a delightful example of woman's art. Most skillfully did Miss Arthur depict her increasing love, and truly majestic was her bearing as empress. In the last two acts, where her greatest opportunities lay, she acted with intense force and won an undeniable triumph.

The role of Napoleon is indeed a difficult one, in which even Coquelin failed. The task of portraying the Little Corporal as the raw, impoverished soldier, the victorious general, the all-powerful emperor, the jealous husband and the ambitious yet loving man is surely one before which any actor might quail. It was essayed by William Humphrey, whose work merits much commendation. Careful study and earnestness were evidenced in his performance, which was never an inartistic one. If at times his work was not sufficiently convincing, it was at all times effective. In stature Mr. Humphrey fitted the part, and his make-up was good. His face is not full enough, however, to resemble the Napoleon of the later acts.

William Harris failed to impart distinction to the role of Talleyrand, and did not suggest the brilliant, crafty statesman. R. A. Roberts was unsuited to the role of Lucien, which he overacted in an explosive way. Albert Brown as Roustam, the Emperor's mameluke bodyguard, won spontaneous applause for his description of the battle of Austerlitz. Frederic Hartley as Junot played with striking virility and excellent carriage and enunciation.

Save for the loetitia of Marie Bingham and the Mile Avrilin of Florence Conron, which were acceptably done, the remaining roles were intrusted to incompetent players, who, though they had little or nothing to do, did not accomplish their tasks with credit.

The mounting and dressing of the play had plainly been done without regard for expense. Seven settings from the brush of Homer F. Emenius were elaborate and handsome in the extreme. The costumes of the entire company were artistic and rich, while Miss Arthur's gowns were marvels of beauty and exceptionally costly.

The audience on Tuesday evening was a very large and representative one, and was liberal in applause of Miss Arthur's acting and the magnificent production. Flowers in profusion were handed over the footlights.

On account of Miss Arthur's personal popularity and the spectacular features of the production *More than Queen* may draw large audiences. On its merits as a play it hardly can achieve success.

#### Bijou—Sister Mary.

Farce-comedy in three acts by Glen McDonough. Produced Oct. 27.

Percival Penn	Herbert Gresham
Alice Penn	May Irwin
Cornelia Spiggott	Louis Riel
William Guy	Henry C. Comer
Mrs. William Guy	Joseph M. Sparks
John Wemple	Ola Humphry
Mrs. John Wemple	Charles Prince
Man from the Storage Company	Amy Muller
Willie Dew	Theodore Brown
Scribner Mellapane	Melville Ellis
Lucy Lingard	George A. Beane
Harold Holmendey	Madeline Temple
Amy Green	Charlotte Channing
Amelia Cracker	Aileen May
Pansy Hollyhock	Gussie Jones
Daisy Rose	Lillie Lawton
Violet Buttercup	Marie Millward
Mignonette Marshmallow	Madeleine Anderton
Mrs. Kitty Wood	Queenie Vassar

Merry May Irwin came back to town last Friday, when a large and enthusiastic audience gave her hearty greeting at the Bijou Theatre; welcoming, too, her presentation of Glen McDonough's new farce-comedy, *Sister Mary*, and sending over the footlights to the cheery star a comprehensive display of floriculture not to mention a bird cage with a bird.

*Sister Mary*, as the *Man-o'-War's Man*, is not a new title, nor does it belong to an astonishing play. Its excuse for existence, slighter even than that of Miss Irwin's earlier plays, involves the case of Alicia Penn, who has written a novel and sundry newspaper articles under the nom de plume of "Sister Mary." The novel has made a sensation, every one is talking about it, homes are being upset, and friends estranged by its influence, yet the identity of the author is a secret known only to Alicia and her publisher. An aunt from whom Alicia may inherit much money takes violent offense at the book, and this makes disclosure of the truth inadmissible. The aunt comes to visit Alicia and her husband to see how untrue are the book's notions of domestic woes. More relatives follow, a gay widow provokes masculine unrest, Alicia is forced to acknowledge authorship of the book, and the entire argument exploits the axiom that rules for marital happiness are not found in novels.

However slim this fabric may appear, it is quite sufficient to let Miss Irwin give us the jolliest entertainment she has yet presented.

Some of the lines are humorous, and so are a few of the situations, but lines and situations don't matter when May Irwin is about. Essentially a monologue entertainer—in which line she knows no peer on the stage—the merry May, her abundant humor, her whimsical facial play, her indomitable, whole-souled good nature, pervaded everything. The play, the other players, for all they had a chance to amount to, might almost as well have been away. Something might be done for the last act of Sister Mary, which is comparatively tame, and this no doubt will be remedied in due course. Miss Irwin sang some new "coo" songs, none of much consequence, a bright new edition of a song from *The Circus Girl*, and a rather aimless ditty, "What Did Mary Do?" that almost seemed clever because she sang it. Then, too, she introduced a mild inclination scene that was immensely humorous. Three delightful songs, with music by Charlie Loftus, were charming features of the second act.

Herbert Gresham as Alicia's husband, Joseph M. Sparks as a sentimental Irish dentist, and George A. Beane as an affable publisher, were excellent, as they always are, and highly amusing. Louise Riel gave a fine, spirited impersonation of the terrible aunt. Queenie Vassar was most engaging as the flirtatious widow, and Melville Ellis introduced some capital piano playing that lost in effect because of his selections. The audience were in a mood for little else but "rag time." Lillie Lawton, Marie Millward, and Madeleine Anderton, three of the quartet of tall and graceful English girls that came over the sea for *The Man in the Moon*, introduced their amazing dances with pronounced success. The other people were in congenial surroundings. The scenery was adequate, the ladies wore very beautiful gowns, and the stage was well managed, only Miss Vassar should not, in act three, exhibit a railroad guide and say that it is Sister Mary's novel, especially as Sister Mary announces, a moment later, with commendable veracity, that the same book is a railroad guide.

#### Murray Hill—Madame Sans Gene.

The Henry V. Donnelly Stock company appeared last evening at the Murray Hill Theatre in *Madame Sans Gene*. The presentation was the most ambitious yet attempted by the organization, and it may be said to the credit of the management and the players that the performance was satisfactory.

Dorothy Donnelly, in the title-role, displayed admirable talents for comedy that have, in her former impersonations, been hidden. She acted the honest, boisterous laundress with vivacity and humor, and in the more serious scenes her sincere pathos won the admiration of the audience. Thomas Coleman was an excellent Lefeuvre. Walter Allen, as Napoleon, gave a capital performance, again proving his versatility and his thoroughness. Ralph Stuart was somewhat disappointing as Comte de Neipperg, chiefly because of his lack of repose. William Redmund as Fouché, Edwin Nicander as Despinaux, Herbert O'Connor as Cop, and Charles D. Waldron as Savary, acted understandingly and with grace. Grace Huntington was a dignified Caroline. Queen of Naples, playing the role with the necessary aristocratic touch. Georgia Welles was a very pleasing Tolmon, and the minor characters, with a few exceptions, were in capable hands. The costumes were elaborate, and nearly all of the players wore them gracefully. The scenery was in excellent taste. Next week, *My Friend from India*.

#### American—II Trovatore.

*Il Trovatore* was sung by the Castle Square Opera company last evening at the American Theatre. The performance, both musically and dramatically, was up to the standard set by this excellent organization, and the familiar scenes of the old opera were very heartily applauded by a large audience. Grace Golden, as Leonora, sang with her customary delicacy and finish. Joseph F. Sheehan was an admirable Manrico. His voice was in capital form and was entirely free from the nasal quality that has marred its beauty of late. Harry Luckstone was satisfying as the Count, and E. N. Knight was an excellent Ferrando. Mary Linck sang the role of Azucena acceptably, and Bella Niven as Inez was very pleasing. The trio at the close of the first act was a fine bit of work as has been done at the American this season. Next week, *Carmen*.

#### Third Avenue—Killarney and the Rhine.

J. E. Toole and his company appeared at the Third Avenue Theatre last night before an enthusiastic audience in the romantic melodrama *Killarney and the Rhine*. Mr. Toole in the role of Conrad acted and sang with sly drollery and uncation. John Doud was equally pleasing as Harvey Lemoyne, and J. E. Lane as Larry Kernan earned a word of commendation. Lillian De Woof in the role of Elly O'Neil deserved the plaudits given to her. The minor parts were well acted and the mounting was satisfactory. Next week *The Two Wanderers*.

#### Star—The White Heather.

The Star Theatre held a large audience last evening to witness *The White Heather*, in which Rose Coghlan is starring this season. Miss Coghlan's excellent performance of Lady Janet is too familiar to need comment. A competent company, that includes John T. Sullivan, W. D. Claffin, Wallace Campbell, Walter H. Crosby, John W. Ward, Lucille Morrow, Sara McLaren, Kathleen McArdle, and many others, supported the star. The scenic effects were, as usual, an important feature.

#### Metropolis—The Man o' War's Man.

Thomas Shean began a week's engagement at the Metropolis last night in *The Man o' War's Man*. As Captain Jack Conway, Mr. Shean makes a very favorable impression, and he is supported by an excellent company. On Friday night Dr. Jekyll and Mr. Hyde will be given.

#### At Other Playhouses.

WALLACK'S.—William H. Crane will present, this (Tuesday) evening, a new comedy, *A Rich Man's Son*, by Michael Morton.

FIFTH AVENUE.—Mrs. Fiske has entered upon her eighth phenomenally successful week in *Bucky Sharp*.

HERALD SQUARE.—Children of the Ghetto continue at this theatre.

MADISON SQUARE.—Why Smith Left Home is in its last week here.

NEW YORK.—*The Man in the Moon*, Jr., nears the end of its engagement.

FOURTEENTH STREET.—The Dairy Farm continues its successful run.

ACADEMY.—The Old Homestead has taken a new lease of life.

GRAND.—The Girl from Maxim's is the week's bill.

MANHATTAN.—A Stranger in a Strange Land still amuses large audiences.

CASINO.—Alice Nielsen has begun her second week in *The Singing Girl*.

GARDEN.—Henry Miller remains in *The Only Way*.

GARICK.—The Girl in the Barracks is the attraction.

EMPIRE.—John Drew appears in *The Tyranny of Tears*.

CRITERION.—Julia Marlowe has commenced the second week of *Barbara Frietchie*.

LYCEUM.—Annie Russell in *Miss Hobbs* continues.

#### ILLNESS FOLLOWS SHIPWRECK.

Agnes Scott, who plays Berenice in *The Sign of the Cross*, was taken ill last week at Hartford, Conn., with nervous prostration, a result of her recent terrible experience when the company was shipwrecked on the ill-fated steamship *Scandinavian* in the Straits of Belle Isle.

#### LOTOS CLUB DINER SIR HENRY IRVING.

Sir Henry Irving was the guest of honor at a dinner given by the Lotos Club last Saturday evening. On three previous occasions the distinguished actor had been banqueted by the club, but his welcome was never more hearty than in the present instance. The club house had been decorated in honor of the event, and the dining-rooms were bower of autumn leaves, chrysanthemums and roses. The diners numbered about three hundred members and guests. At the principal table sat President Frank R. Lawrence of the club, with Sir Henry Irving on his right. Among the others at the table were Dean Stubbs, Major J. Eustace Jameson, M.P.; the Rev. Dr. David H. Greer, Paul Dunn, Lawrence Irving, Bram Stoker, William H. Crane, and John Fiske.

When the coffee and cigars were reached, President Lawrence made a speech of welcome to the guest of honor. As he rose to reply Sir Henry Irving was greeted by prolonged applause. He spoke feelingly of the club's hospitality and of the growing closeness of the ties between the United States and England.

Speeches also were made by the Rev. Dr. Greer, John Fiske, and Simeon Ford.

#### PROFESSIONAL DOINGS.



The above is an excellent portrait of John W. Vogel, owner and manager of John W. Vogel and Arthur Deming's Big Minstrels. Mr. Vogel's career as a director of amusements dates back to the early seventies, since when he has been identified with Thatcher, Primrose and West; McNish, Ramza and Arno; McIntyre and Heath, Al. G. Field, Vogel's American Mastodons, Dark and America, and other large minstrel organizations. The success of the Vogel-Ising alliance has been phenomenal, unprecedented business being the best evidence, not alone of Mr. Vogel's worth as a manager, but of an unusually meritorious performance. Next season Mr. Vogel will produce the spectacular farce, at Saratoga, for which Edwin DeCoursey is now booking time, engaging the people and securing drawings for a contemplated elaborate scenic equipment.

Corse Payton's Southern Stock company, the formation of which was delayed by the death of Mr. Payton's father, is rehearsing in Springfield, Mass., and will open its season at Holyoke, Nov. 4.

The funeral of Timothy Eldridge Thompson, brother of Denman Thompson, was held at Winchester, Mass. The remains were taken to Swansea, N. H., for burial, and another service was held there on Sunday, at which Denman Thompson was present, having come on from New York on Saturday night.

Edwin Forrest Lodge, No. 2, A. O. O. F., will meet next Sunday.

The Irving Place Theatre company last week performed *Othello* in German.

Victory Bateman has at last joined the Toll Gate Inn company. She opened in the leading role at Utica, N. Y., last night.

Lillian Nordica sailed from England on Saturday for this city.

Sydney Grundy's *The Black Tulip* was successfully produced on Saturday at the London Haymarket.

The electric lights at Daly's, the Victoria, and Casino went out during the Saturday matinees and gaslight had to be used.

Dorothy Usner announced last week her intention to retire from the stage.

The Stock Broker is the title of Theodore Hamilton's new play, which will have an early production, with Frank L. Goodwin as manager.

W. J. Fielding was able to be about yesterday, having recovered from a severe attack of intermittent fever.

John Kornell and Tim Cronin will begin a joint tour about Nov. 26 in a farce-comedy entitled *What Happened to Reilly*.

Anna Held will open her engagement in *Papa's Wife* at the Manhattan Theatre Nov. 13.

The Zangwill play will close at the Herald Square Theatre on Nov. 25. The company and production will be transferred at once to London. The following attraction at the Herald Square has not yet been selected. In January David Belasco's adaptation, *Naughty Anthony*, will be produced.

Will E. Burgess, city editor, and "Paul Pry" of the Montreal *Herald*, is paying a brief visit to New York. Mr. Burgess is one of the most popular members of the journalistic fraternity in the Canadian metropolis.

A Bell Boy will close its season Nov. 4.

Mrs. Adeline Stanhope Wheatcroft has a clear and forcible article on "Women in Dramatic Art" in the November number of *Frank Leslie's Popular Monthly*. It ought to be issued as a leaflet and placed in the hands of every dramatic aspirant in the country.

The women of the Actors' Society will give an afternoon tea on Thursday, Nov. 9.

#### SAD TO THE MIRROR.

LUCIA MOORE: "Kindly state that I am not a member of Paul Gilmore's company, but have been leading woman with Robert Downing since the opening of the season."

E. A. SCHILLER (manager Daniel R. Ryan): "I almost believed that you duplicated my ad. of two weeks ago—although I found you had not as answers still pour in. Your valuable paper must circulate everywhere, or it is an endless chain! It keeps me answering telegrams stating that the engagement is filled."

JAMES D. DE WOLFE: "An injustice has been done the Forepaugh and Sells Brothers' show by the publication in the obituary notice in *The Mirror* that the body of Joseph O'Rourke, killed at Mattoon, Ill., while in our employ, had been left behind and would have been buried in a pauper's grave but for the intervention of the Bostock Midway Carnival company. The truth of the matter is that the coroner was ordered to prepare the body for burial and ship the remains to the home of the deceased at the expense of Allan Sells' O'Rourke's family, however, took charge of the remains and took the body home. We are in receipt of letters from deceased's family acknowledging their appreciation of our efforts."



### THEATRES AND MUSIC HALLS.

Tony Pastor's.

There are two novelties in the bill. Mr. and Mrs. Edward Esmonde present for the first time in New York a new farce by Sidney Wilmer, called *The Foolish Mr. Wise*, and Alice Conway and Edward Clark, English music hall artists, make their American debut. The other entertainers are Annie Hart, comedienne, who makes her first appearance here this season; Post and Clinton, in a new act; De Villiers, illusionist; Brilliant Comedy Quartette; Edwin French, banjo comedian; Kennedy and Quatrelli, comedy jugglers; Hill and Hill, assisted by the Little Hill Sisters, in a sketch; Ed B. and Rolla White, boxers; William Cahill Davies, "the man from Ireland"; Biggar and Dreher, duettists; James A. Dunn, mimic, and the American vitagraph.

### Keith's Union Square.

Milton and Dolly Nobles present for the first time in New York a new comedietta by Mr. Nobles, called *A Blue Grass Widow*. Ching Ling Foo and company continue their run. The bill also includes Bruet et Riviere, French duettists; Tom and Hattie Nawn, comedy duo; Wormwood's dogs and monkeys; Edwin Latell, banjo comedian; Moullier Sisters, bar performers; Keough and Ballard, travesty duo; Dan Allman, blackface monologist; McBride and Goodrich, comedy duo; Wilson and Lorraine, acrobatic comedians; Annie Whitney, comedienne; C. F. Forrester, blind tenor; the biograph and the stereopticon.

### Proctor's.

Moung Toon and Moung Chit, the Burmese jugglers, make their first appearance at this house, and head a bill which includes Mr. and Mrs. Perkins D. Fisher in Extra Kendall's sketch, *The Half Way House*; George W. Day, monologist; Leo Brown, one-legged European acrobats, and Horace White, an English ventriloquist (both acts making their American debuts); Conroy and McDonald, Irish comedians; Paley's kaiatechroscope; Basschetta Brothers, jumpers (first time in New York); George E. Austin, wire comedian; Fogarty and Lavigne, comedians; Dan Polk, banjoist; Gilbert Sarony, "the giddy old girl"; the Aherna, equilibrist; Lillian Norvel, contortionist, and the stereopticon.

### Palace.

Edward Harrigan makes a welcome reappearance and presents a condensed version of McSorley's inflation. The bill also includes "Jesus" Dandy, Hebrew parodist; Lizzie Evans and Harry Mills in E. E. Kidder's sketch, *Two Girls and One Man*; Paley's kaiatechroscope; Titania, toad dancer; La Belle Carmen, wire performer; Branigan and Collins, Irish comedians; Campbell and Dane, musical comedians; J. W. Bingham, ventriloquist; Kilroy and Britton, parodists; Trask and Golden, cake walkers; Julia Allen, prima donna, and the stereopticon.

### Koster and Bial's.

The bill includes Etta Butler, mimic; the six Craggs, acrobats; Artie Hall, coon-shouter; the Bicycle Polo Team; Bedini and Arthur, comedy jugglers; the De Courcy Brothers, gymnasts; Herbert and Willing, comedians, who make their New York debut; the Streator Zouaves; La Syphie, dancer; Mile Emmy's dogs, and the American vitagraph.

### Weber and Fields.

The new burlesque, *The Other Way*, and Whirl-i-Gig make up the bill, with all the favorites of the stock company in the cast.

### Harlem Music Hall.

Hurtig and Seamon's fashionable extravaganza, *A Social Maid*, headed by the World's Trio, is the attraction this week.

### THE BURLESQUE HOUSES.

Mixer's Bowery.—Irwin's Burlesques presented the bill seen last week at the Eighth Avenue. Isham's Octroooms follow.

London.—Rice and Barton's Big Gaiety company offer two burlesques and olio, introducing Rice and Barton, Mullin and Dunn, Barton and Eckhoff, Hickey and Nelson, Touhey and Mack, Princeton Sisters, Frankie Haines, and Idylle Vyner. Weber's Dainty Duchess next week.

Mixer's EIGHTH AVENUE.—Frank B. Carr's Lillian Washburn Indian Maidens are entertaining the Westsiders.

Dewey.—Bob Manchester's Cracker Jacks are here this week. Two burlesques, *Behind the Screen* and *Drummers' Paradise*, are presented. The olio embraces Lew Hawkins, the Six Senetta, Belle Wilton, Snyder, McDonald Brothers, Al. H. Weston, and King and Gray.

123rd STREET.—Another excellent vaudeville bill is offered.

Olympic.—The Metropolitan Burlesques are diverting the Harlem contingent.

### LAST WEEK'S BILLS.

Keith's UNION SQUARE.—Hugh Stanton and Florence Modena presented Mr. Stanton's comedietta, *For Reform*, in which they made an emphatic hit. The piece deals with a subject of general interest, in a very pleasing and amusing way, and the bright lines and funny situations are deftly handled by Mr. Stanton and Miss Modena, who have no superiors on the vaudeville stage in their line of work. For Reform not only amuses, but teaches an excellent lesson to wives who think they are doing noble work by neglecting their homes for fashionable charity work. Janet Melville and Eric Stetson made their first appearance in several seasons, and scored a big hit in a new specialty which included repartee, songs, and imitations. They took turns in showing how "Jack and Jill" would be recited by various well-known actors and actresses. This portion of their act met with much favor. Their songs are all new and catchy, and were well sung. The costumes worn by these clever women are elegant in the extreme, and caused much favorable comment among the feminine portion of the audience. The Moullier Sisters, European performers, made their debut here, and were received with every evidence of appreciation.

more, appeared in their merry specialty, during which they made the people in front laugh out loud every ten seconds. The Three Murray Brothers played on various instruments with considerable success, and threw in a little fun for good measure. John Healey scored a hit with his quaint monologue, assisted by the pianist. Mile Bonita shook her feet in lively fashion, and won applause by her fine buck dancing. William Paley's kaiatechroscope was shown here for the first time. Most of the pictures were interesting. Newhouse and Woodworth, bicyclists; the Lavelles, dancers; Fogarty and Lavigne, cake-walkers, and the stereopticon were also in the bill.

KOSTER AND BIAL'S.—The Six Craggs made their American reappearance in a new act called *The Alpine Monarch*. The new act differs very little from the old one, except in the matter of scenery and costumes. The performers are dressed in Alpine costumes and appear in a setting representing a section of the Alps. A few new tricks were introduced which made big hits and the act as a whole proved as pleasing as ever. The smallest member of the family, as usual, came in for the lion's share of the applause. Etta Butler, whose rise in popular favor has been of the phenomenal order, presented the imitations with which she made such a hit in the Proctor houses. She was equally successful here and will surely become one of New York's pet entertainers. Alexandra Dagmar finished her very successful engagement, winning applause and encores enough to satisfy even the most ambitious performer. She will be sadly missed by the regular patrons, as she had won great popularity during her stay. Adelaide Herrmann made her first appearance at this house, presenting her specialty, which she calls *A Night in Japan*. The many pretty little tricks of legerdemain she did were greatly appreciated and she may be credited with a hit. Linton and McIntyre made their first appearance at this house and scored a hit in their neat little sketch. The bill also included Bedini and Arthur, La Syphie, Bogart and O'Brien, Bobby Gaylor, Mile Emmy's dogs, and the bicycle polo team, who are one of the big hits of the bill. The vitagraph was retained.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—*The Other Way*, a new burlesque produced on Thursday evening last, is reviewed elsewhere. The olio included Pearl Andrews in her imitations and Ali and Beni, acrobats.

HARLEM MUSIC HALL.—McIntyre and Heath's comedians made their first New York appearance at this house last week. These clever comedians are great drawing cards, and the excellent company with which they are surrounded makes the attraction a strong one. The bill included Bicknell, Mand McIntyre, Coulter and Starr, Lynch and Jewell, Derenda and Breen, the young American Quartet, the three Nevaros, McIntyre and Heath, and the biograph. Business was big all the week.

### The Burlesque Houses.

MIXER'S BOWERY.—Fred Irwin's Majestic Burlesques repeated the bill shown the week before at the Eighth Avenue. Business good.

LONDON.—Weber's Parisian Widows came to town for the first time this season with an enjoyable burlesque and a strong olio. Howard and Bland led in honors with their always popular act, closely followed in favor by Andersan, Engleton and company, Anna Suits, Ruby Marion, Manhattan Comedy Four, Hayes and Bandy, and Russell and Tilney. Business big.

MIXER'S EIGHTH AVENUE.—Irwin's Burlesques offered a burlesque and olio both attractive and entertaining, that introduced Carver and Pollard, Sisters Tredwyn, Bailey and Madison, Mile Marion, Thompson and Carter, and W. C. Fields. Business excellent.

125TH STREET.—A vaudeville bill was presented, including Nell Burgess, Mason Mitchell, Artie Hall, W. H. Windom, Professor Lavelle, Carmelita and Rafael, the Goolmans, the Kenyon and Ed French. Good business.

OLYMPIC.—Rice and Barton's Big Gaiety company entertained large assemblages of Harlemites.

DEWEY.—The Gay Masqueraders filled in a jolly week to good business. The entertainment opened with a burlesque called *Hotel De Cake Walk*, in which the entire company appeared to advantage. The olio was good and included Brown, Harrison and Brown, Carlos and Vonlett, Riley and Hughes, Joe and Nellie Doner, Swift and Huber, Farnum and Seymour, Johnson and Dean, and Lillian Durham. The closing burlesque is called *Philippines* and was written by Harry S. Marion.

### BEATRICE MORELAND RETURNS.

Beatrice Moreland returned to New York last week after a most successful Western trip. Her latest play, *Taming a Husband*, made a hit everywhere and she booked return dates for next Spring everywhere she played. She intends to produce in the near future a comedietta called *The Financial Question*, by Charles Horwitz, which she tried last Spring at Tony Pastor's. During her Western trip Miss Moreland played in Chicago, St. Louis, and at the new Columbia in Cincinnati, which she says is next to Keith's Boston, the handsomest vaudeville theatre in the country. Miss Moreland is booked at nearly all the prominent houses in the East, including the Keith circuit, and will play a return engagement on the Orpheum circuit in the Spring. She is a great hustler and has succeeded in placing herself in the front rank of vaudeville headliners by her talent, energy, tact and good taste in dress.

### FRANK TURNER'S PLANS.

Frank Turner came back from Europe a few years ago with his two little pickaninnies and their "mammy," and Pauline Moran. The specialty made a big hit at the Alhambra, London, and the Folies Bergères, Paris, and Mr. Turner had offers enough from all over Europe to keep his attraction busy until the "picks" would be grown up. The reason he is in America now is because of the war in South Africa, which compelled the cancellation of an engagement in Johannesburg, which left him with several weeks' open time. As it is almost impossible to fill time at short notice in Europe, owing to the custom of booking a long time ahead, Mr. Turner decided to come back home and fill a few dates. He and his little company will return to Europe in the early Spring. They are booked ahead for two years in the leading European music halls.

### STANTON'S NEW SKETCH.

Hugh Stanton is one of the few actors who is all his own author. The sketches he appears in are all the work of his own pen. The stamp of originality is on all of Mr. Stanton's work. His themes are always novel, and he has excellent ideas as to how a plot should be worked out. The Stars Have Said It, a satire on astrology, is being prepared by Mr. Stanton for production in the near future. He says it is as good as *For Reform*, the sketch in which he is now playing.

### SADA IN SAN FRANCISCO.

Sada, the violinist, made her debut in vaudeville last week at the Orpheum in San Francisco with great success. A telegram from Manager John Morrissey, of the Orpheum, received last week, says, "Sada a great artist; immense success here. Big card for first-class houses." Sada will play the entire Orpheum circuit, and will then be seen at the leading vaudeville houses in the East.

### ROBERT EDESON IN VAUDEVILLE.

Robert Edeson, the original Little Minister with Maude Adams, has decided to go into vaudeville. He will make his debut in the "continous" next week at Keith's Union Square in a comedietta called *Palmistry*, assisted by Ellen Burg.

### A STERLING CHARACTER ACTOR.



GERALD GRIFFIN.

Above is a picture of Gerald Griffin, the well-known and popular character comedian, who has established himself this season as a vaudeville headliner by his very clever work in the sketch *Silence in Golden*, written for him by Ida and May M. Ward, the talented young authoresses of Greenville, Minn., who have supplied many promising stars with excellent material for use in vaudeville. In *Silence in Golden* Mr. Griffin plays one of those testy but good-natured old men for which he is famous. He has mastered the lights and shades of the character to a nicety, and his performance, from beginning to end, is a rare treat. This season he has played in Montreal, Rochester, Syracuse and other cities, and has won unstinted praise from the able dramatic critics of the papers in the cities where he has played.

Mr. Griffin, while still a young man, has made the impersonation of old men his specialty, and his record of success in that line of work is a very long one. He has never had an opportunity to create a new part in a New York theatre, except in vaudeville, having always had to follow others. He, however, has never suffered by comparison with his predecessors in any of the parts he has played in, and in the vernacular of the vaudevillian has always made good.

Vaudeville has given him the opportunity he has long worked and waited for, and during the past few months he has gained more reputation than during the many years he labored before entering the "continuous" branch of the profession. He declares that if he had spent his time during the past fifteen years in producing sketches in vaudeville, instead of playing many good, bad and indifferent parts, he might now be clipping coupons instead of cutting capers.

No one in the profession is more popular with his associates than Mr. Griffin. He has a "Hello" acquaintance with nine-tenths of the men, women and children who tread the boards, and numbers among his fellow players dozens of sincere friends, who are glad he is making such rapid progress. He will be seen next week at Proctor's, in this city, in *Silence in Golden*.

### THE OTHER WAY.

Burlesque in one act, by Harry B. Smith and Edgar Smith. Music by John Stromberg. Produced Oct. 26.

Kidney Tartan	Peter F. Dailey
Charles Darnation	David Warfield
Mr. Sorry	Charles J. Ross
Ernest de Fog	Joseph M. Weber
Marquis de Billon	Joseph M. Weber
President of Tribunal	Lou M. Fields
Marquis de Fidget	Lou M. Fields
Public Prosecutor	John T. Kelly
Doctor Manicure	Walker West
Sergeant	M. R. Morrissey
A Soldier	George W. Thomas
Another	Augustus Smith
The Vengeance	Lillian Russell
Lucie Macfurd	Irene Perry
Darnation's wife	Lulu Nichols
A Citizen	Bima Pratt
Jailor	Frankie Bailey
Baron de Caramel	Bonnie Martin
Count de Trop	Allie Gilbert
Marquis de Rieux	Stubby Ainscoe
Count de Poisson	"Stubby" Ainscoe

The Other Way, a travesty on *The Only Way*, Field's Broadway Music Hall on Thursday evening last. The usual overflowing house was on hand and the efforts of the favorite members of the company were received with great enthusiasm. The burlesque was in three scenes. The first represented the Tribunal; the second a cell, and the third a corridor in a prison. The principal characters and incidents in the original play were burlesqued in a very clever way, and the result was another solid success added to Weber and Fields' already long list. The Tribunal scene was the best and the funny lines and business introduced kept the audience laughing merrily. It is unnecessary to speak of the plot in detail. It is a jumble of happy hits, with catchy songs introduced at frequent intervals.

Lillian Russell looked charming in her French peasant costume, and showed marked improvement in her acting. She has taken a new lease of life since she joined this company, and it is interesting to watch the way in which she has fallen into the jolly humor which pervades the entire organization. She sang a coon-song, called "When Chloe Sings," which has a catchy melody entirely different from the average rag-time ditty, and made a decided hit with it. Weber and Fields as the President of the Tribunal and the Public Prosecutor, were very amusing. In the last scene they appeared as two French aristocrats, and indulged in a game of cards which is fully as funny as the poker game they introduced in one of their earlier burlesques. Their dialects while portraying the aristocrats were different from anything hitherto used by them, and helped to prove that they are versatile as well as clever. Peter F. Dailey burlesqued Henry Miller's heroics in very happy fashion. He was especially good in the Tribunal scene, and in the cell scene with David Warfield. The latter won the heartiest applause of the evening by his very clever imitation of J. H. Stoddart, whose voice, walk and gestures he mimicked to the life. Charles J. Ross deserves special mention, too, for his accurate imitation of the methods of E. J. Morgan, who is Henry Miller's chief support in *The Only Way*. John T. Kelly had little to do, but made his part stand out clearly, as he always does.

The minor characters were well looked after, and the occasion a success by their gingery work. The scenery and costumes were elaborate and tasteful, and the music, by John Stromberg, was in his usual catchy vein. The Other Way and Whirl-i-Gig make up a capital evening's entertainment, which will fill the house for months to come.

### ADA COLLEY MARRIED.

Ada Colley, the soprano with the phonically high voice, whose engagement was announced in *The Minnow* several weeks ago, was married quietly to Sidney Cohen, at Bensonhurst, L. I., on Oct. 23, by Justice Notstrand. Miss Colley being a Catholic and Mr. Cohen a Hebrew there was considerable discussion as to how the

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ALAN DALE, New York Journal, March 6, 1899.—"When Miss Melville gets a play of her own I'll pay my dollars to see her, any day."

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Charles Horwitz is the author of the following one-act comedies now being played with great success in the principal vaudeville theatres: "The Financial Question," for Miss Beatrice Moreland; "The Mystery of the Mortgage," for Henry E. Dixey; "Miss Ambition," for Hilda Thomas; "A Royal Visitor," for Mr. and Mrs. Harry Goldsmith; "A Matrimonial Substitute," for Mr. and Mrs. Gene Hughes; "A Lively Boy," for Martinelli and Sutherland; "Cave of Champagne," for Mr. and Mrs. Franklyn Wallace; also sketches, monologues and famous parodies for Willis and Loretta Carr and Jordan, Ray L. Royce, Julian Rose, Dehaven and Marie, Jessie Coulthou, Wm. Mark Murphy, Harvey and Lorettas, Giguere and Boyer, and many of the best headliners. Performances regarding sketches, monologues, parodies, etc., address CHARLES HORWITZ, Care M. Witmark & Sons, Schiller Building, Chicago, Ill.

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knot should be tied. They finally agreed to be married by a justice. The wedding took place at one o'clock in the morning; a wedding breakfast was served at two o'clock, and about three A.M. the bridal party left Bensonhurst for New York. Miss Colley's high notes will probably continue to command banknotes of the same description, although there is a vague rumor abroad that she will retire from the stage.

#### ENTERPRISE IN MOTION PHOTOGRAPHY.

The latest of the moving-picture machines, the Paley kalitechnoscope, is displaying commendable enterprise, thanks to the energetic efforts of General Manager Fynes, of the Proctor circuit, who has booked the Paley exhibit for an indefinite run in the three Proctor theatres. Mr. Fynes, on behalf of Mr. Proctor, last week leased to the Paley company several large lofts in the Pleasure Palace building, in East Fifty-eighth Street, and the moving-picture people have fitted them up for the purpose of printing their own pictures. A staff of expert photographers will be in constant readiness to "take" important events as fast as they occur, and it is likely that new life will be infused into the motion-photograph industry this Winter. The Paley people secured a good view of the burning Sound steamer, *Nantucket State*, and it was projected upon the screen at Proctor's Twenty-third Street house on the night of the accident.

#### PROCTOR GETS CISSIE LOFTUS.

F. F. Proctor has engaged Cissie Loftus to appear at both his New York houses for two weeks, opening Nov. 13. She will go from one house to another, as the artists do in London, and will present an entirely new set of imitations, including take-offs on Andrew Mack, Marie Dressier, Francis Wilson, Camille D'Arville, May Irwin, and Dan Daly.

#### TEXEDO CLUB NOT STRANDED.

A letter received yesterday from J. C. Mishler states that the report that the Tuxedo Club Burqueens had stranded in Altoona was incorrect. The company laid off for one day in Altoona, and this gave rise to the rumor that it had disbanded. It is now going merrily on its way.

#### DR. STOESSEL RESIGNS.

Dr. Emil Stoessel resigned as manager of Koester and Blal's Music Hall on Saturday evening last and will henceforth devote himself to his agency business. Robert Blal will look after the details of management and William A. Brady will continue as managing director.

#### AN IMPORTANT DEAL.

Wilson and Smith have concluded an arrangement with Gus Hill to book exclusively for his attractions, season of 1899-1900. This is a very important deal, as Mr. Hill always employs a large number of performers.

#### VAUDEVILLE JOTTINGS.

May Voices, the clever character comedienne, will try her new sketch this (Tuesday) afternoon at 4 o'clock at Tony Pastor's Theatre. All the local managers and agents will be on hand, and if the piece is successful Miss Voices will be booked solid for the season.

The Hewlettes are meeting with success with Himelein's ideals in their Chinese novelty act. They are now in their eleventh week with the co.

"Little Joey," now en route through New England, is making a big hit with "Just One Girl," "My Queen Irene," and "Who You Looking At."

Gertrude Haynes has a new assistant in master Charles Lowe, a phenomenal boy soprano, who helps her in her novel and original specialty, which she calls The Choir Invisible. Miss Haynes carries her own scenery, and her act is said to be far better than anything she has done hitherto. Her recent great success in Minnesota is a testimony to her popularity, which was extended to two weeks immediately after her opening. She has a big act with twenty choir boys, which she will probably produce in the East in the near future.

The cast of Around New York in Eighty Minutes will include "Joss" Dandy, Alexander Clark, Bobby Gaynor, Harry Kelly, David Torrence, Chris Bruno, Etta Butler, Carrie Perkins, the Angelus Sisters, Harry Brown, Marguerite Sylvia, Kathleen Warren, Ulric B. Collins, Hattie Delaro, and Dick Bernard.

Michael Hatal, an amateur magician, was shot and killed on Saturday evening last, while trying to perform Herrmann's great bullet catching feat. He made a mistake and the real bullet was put in the gun instead of the harmless one.

Bessie Lamb averted a panic at the Howard Athenaeum one evening last week by continuing to sing a song after some one had started a false alarm of fire.

Ben Harris, the vanderbilt agent, will be in New York to-morrow, and will make his headquarters at the Sturtevant House.

John W. Isham, who has been reported ill, denies the rumor. He is in splendid health, and is travelling with his Gectorors as usual.

Dorothy Daffron will sail for London on Nov. 8, on the "St. Paul." She will make her appearance over there in a specialty, introducing several new songs.

Bertha Welby and Baby Welby scored their usual hit in Washington last week and established themselves as favorites. Little Brink is now fully started on a prosperous season. Miss Welby also produced The Plutations of Mrs. O'Hodilhan, by Alice E. Ives, and the playlet went with continuous laughter. John K. Newman, the comedian, and Bertha Welby as the Irish woman, were rewarded with applause.

Marie Austin was married on Aug. 20 at Bath Beach, L. I., to A. C. Murdoch, a young man of Brooklyn. The marriage was kept secret until yesterday.

Conditt and Morey have been resting at their home in Washington, Pa., for two weeks. While there they purchased a beautiful site on which they will erect a home next summer.

The Reed Birds played Poll's Theatre, New Haven, last week in The Morning After the Ball, written by Dave Reed, Jr. It was their first appearance in New Haven in four years, and the act met with the hearty approval of the entire audience.

Lidia Yeomans-Titus was in Dublin, Ireland, week of October 16, heading the bill at the Empire Palace. Her triumphant tour of the provinces continues without interruption.

Belle Travers, leading boy and song illustrator, closed with Irwin's Burlesques Oct. 21 and opened with Gus Hill's Gay Masqueraders Oct. 28, doing her specialty in the solo and leading boy in burlesque.

Mr. and Mrs. Stuart Darow have returned East, after a fifteen week's Western trip. They were at the Neddy Theatre in Brooklyn last week.

The Partizanes are in their ninth week as a special vaudeville feature with the Bennett and Moulton co. They have decided to cross the water next summer, opening about the end of May in Paris, where they are engaged for three months.

Janet Dore, of Kelly's Kids, is making a big hit with her original rendition of "Where the Sweet Magnolia Blooms," published by Shapiro, Bernstein and Von Tilzer.

of the many songs sung by May Irwin in her new play, Sister Mary, "Dat Coon's Got a Soft Spot for Me," was voted by the Philadelphia press as the best and most catchy of her hundred of ditties. Herbert Cawthon, who goes with in Gay Paree, is responsible for the words and music.

Jennie Teamer, according to a Los Angeles paper, has been unwell for some time past.

The crew of Koester and Blal's one evening last week.

Mrs. William Loring Spencer, a cousin of Vice-President Hobart, and widow of General Spencer, at one time United States Senator from Alabama, is contemplating making her debut in vaudeville.

"Zip," a performing dog belonging to the Mannings, acrobats, died last week.

Mr. and Mrs. Jimmy Barry are meeting with great success in their sketch, Mrs. Wilkins' Boy. One night recently at the Orpheum in Omaha, Mr. Barry exposed Buffalo Bill in a box. He made a neat little speech calling the attention of the audience to the new comedy, and the audience responded with "Hooray" and the actor. The Barrys are strengthening the Barrys You See! Smith at the Duquesne Theatre, Pittsburgh, this week.

While at Proctor's last week, Howard Thurston joined the Actors' Fund. He is at Keith's, Boston, this week, with the Cook Opera House, Rochester, and Theatre Montral, Montreal.

Mr. and Mrs. Edward Esmond have been remarkably successful in their sketch. The Esmonds' singing is one of the strong features of the act. They are making at Tony Pastor's this week.

#### VAUDEVILLE.



#### VAUDEVILLE.

# Julian Rose

"OUR HEBREW FRIEND."

20  
MINUTES  
IN ONE.

#### A FEW OPINIONS. READ THEM.

Amy Leslie in Chicago Daily News, May 20, 1899.—"I saw a clever man at the Olympic the other day, his name was ROSE, and he impersonated a fashionably dressed Hebrew with immaculate linen and haberdashery, shoes of a polite pattern, and just the most delicate hint of Jewish accent in his talk. He was like hundreds of the keen bright men of affairs seen in every city, and quite away from Warfield, Curtis or Bush Rose sang in Rag Time Yiddish, and was uproariously funny."

Boston Herald, July 11, 1899.—"A newcomer at Keith's, Julian Rose, proved somewhat of a surprise. He is one of the best Hebrew impersonators ever seen here. He makes up like a well dressed Hebrew, and knows how to be funny without overdoing it."

Bridgport Telegram, Oct. 6, 1899.—"The Hebrew impersonations of Julian Rose as 'Isaac' were excellent and the best seen here this year."

Bridgport Evening Post, Oct. 6.—"Julian Rose in his Hebrew specialty made a hit."

Buffalo Enquirer, Oct. 10, 1899.—"An Hebrew impersonator few are equal to Julian Rose, who kept the audience in laughter while he occupied the stage."

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And who "MAKE GOOD" under any and all circumstances. Our booking for season of 1899 and 1900 is better than columns of press notices gained by "JOLLYING" THE CRITICS.

#### ROUTE:

Sept. 25—Hyde & Behman's.  
Oct. 2—Keith's, Union Square.  
Oct. 9—Keith's, Union Square.  
Oct. 16—Keith's, Philadelphia.  
Oct. 23—Keith's, Providence.  
Nov. 6—Keith's, Providence.  
Nov. 12—Keith's, Boston.  
Nov. 20—Keith's, Boston.

Nov. 25—Tony Pastor's.  
Dec. 4—Elmer's 12th Street.  
Dec. 11—Keith's, Boston.  
Dec. 18—~~BOOKED HOME~~  
Dec. 25—~~FOR THE HOLIDAYS~~  
Jan. 1—~~THANKS FOR OFFERS FOR SAME.~~  
Jan. 8—Garden Theatre, Cleveland.  
Jan. 15—Shea's, Buffalo.  
Jan. 22—Shea's, Toronto.

Jan. 29—OPEN.  
Feb. 5—Grand, Washington.  
Feb. 12—Elmer's 12th Street.  
Feb. 19—Tony Pastor's.  
Feb. 26—Keith's, Boston.

April 2—Keith's, Providence.  
April 9—Keith's, Providence.  
April 16—Keith's, Boston.  
April 23—Keith's, Boston.  
April 30—Keith's, Boston.  
May 7—Shea's, Buffalo.  
May 14—Olcottany Park, Columbus.  
May 21—Casino Park, Toledo.  
May 28—Cleveland.

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Only open date, January 29.

#### VAUDEVILLE PERFORMERS' DATES.

Azara, Mile—Poll's, N. Y. Oct. 30-4.  
Allen, Julia—Palace, N. Y. Oct. 30-4.  
Austin, Geo. E.—Proctor's, N. Y. Oct. 30-4.  
Allen and Hill—G. O. H. Phila. Oct. 30-4.  
Ascot and Eddie—Keith's, N. Y. Oct. 30-4.  
Arnold and Wagner—Keith's, N. Y. Oct. 30-4.  
Allman, Dan—Harrington, Chicago, Oct. 29-4.  
Almoe and Bartram—Blumenau, München, Germany, 1-28.

Alien, T. H.—Hopkins', Chicago, Oct. 29-4.

Aherns, The—Proctor's, N. Y. Oct. 30-4.

ATCHISON—ELMER'S—REGAL—Oxford Music Hall, London, England—Indefinite.

Burnside and O'Brien—Bijou, Washn., Oct. 30-4. Bijou, Richmond, Va. 6-11.

Burkhardt, Lillian—Orpheum, Kansas City, Oct. 29-4.

Columbus, St. Louis, 6-11.

Blockson and Burns—Shea's, Buffalo, Oct. 30-4.

Shea's, Toronto, 6-11.

Bingham, Kitty—Palace, N. Y. Oct. 30-4.

Bingham, Jas. E.—Palace, N. Y. Oct. 30-4.

Brooks, Bill—Olympic, Harlem, Oct. 30-4.

Brown and Collins—Palace, N. Y. Oct. 30-4.

Brown, Frank—Gilmores, Springfield, Mass., Oct. 30-4.

Bryan and Norman—Keith's, Prov. Oct. 30-4.

Brilliant Comedy Quartette—Pastor's, N. Y. Oct. 30-4.

Bigger and Dreher—Pastor's, N. Y. Oct. 30-4.

Barnes and Simon—Keith's, Phila. Oct. 30-4.

Bauer and Schlesinger—Keith's, N. Y. Oct. 30-4.

Broadway Trio—Gilmores, Springfield, Mass., Oct. 30-4.

Broadway, Neil, and co.—G. O. H. Phila. Oct. 30-4.

Brown, George—Park, Worcester, Oct. 30-4.

Cohen, Four—Chicago, Oct. 29-4.

Cohn, John E.—Chicago, Oct. 29-4.

Camfield and Carlton—Columbia, St. Louis, Oct. 30-4.

Campbell and Huisted—Shea's, N. Y. Oct. 30-4.

Craig, Mabel—Harmonia, Chicago, Oct. 30-4.

Collier and Maxwell—Novelty, Brooklyn, Oct. 30-4.

Conroy and Morey—Novelty, Brooklyn, Oct. 30-4.

Cosmopolitan Trio—Poll's, N. Y. Oct. 30-4.

Craig and Clark—Pastor's, N. Y. Oct. 30-4.

Carmen La Belle—Palace, N. Y. Oct. 30-4.

Campbell and Dare—Palace, N. Y. Oct. 30-4.

Conroy and McDonald—Proctor's, N. Y. Oct. 30-4.

Cross and Hilton—Chicago, Oct. 29-4.

Davison, Mr. and Mrs. Stuart—Novelty, Brooklyn, Oct. 30-4.

Dillon Bros.—Keith's, Boston, Oct. 30-4.

Dunn, Vito—Loo—Keith's, Phila. Oct. 30-4.

Dunn, Tom—Wonderland, Buffalo, Oct. 30-4.

Dunbar Brothers—Gilmore, Springfield, Mass., Oct. 30-4.

Dunbar, Chico—O. H. Phila. Oct. 30-4.

Dunn, Tom—Alton—Columbia, St. Louis, Oct. 30-4.

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Mullaly Sisters—Keith's, Boston, Oct. 28-4. McBride and Goodrich—Keith's, N. Y., Oct. 20-4. Young Toon and Young Chit—Proctor's, N. Y., Oct. 20-4.

Meet of Family—G. O. H. Phila., Oct. 20-4. Morgan and Otto—G. O. H. Phila., Oct. 20-4. Melville and Stetson, H. and B., Brooklyn, Oct. 20-4. Maxwell and Simpson—Keith's, Boston, Oct. 20-4. McMahon and King—G. O. H. Washn., Oct. 20-4. Miller, Jessie—Haymarket, Chicago, Oct. 20-4. Mitchell, The—Haymarket, Chicago, Oct. 20-4. Neuville, Mr. and Mrs. A.—Poll's, N. H., Oct. 20-4. Nuswax, The—Keith's, N. Y., Oct. 20-4. Newman, William—Proctor's, N. Y., Oct. 20-4. Nielsen Sisters—G. O. H. Washn., D. C., Oct. 20-4. Norton Bros.—Olympic, Chicago, Oct. 20-4. Nudos, Three—Cook O. H., Rochester, Oct. 20-4. Nobles—Keith's, N. Y., Oct. 20-4. Niblo, Fred—H. and B., Brooklyn, Oct. 20-4. Newman, Joseph—Springfield, Mass., Oct. 20-4. Nevaell and Setteve—Columbia, St. Louis, Oct. 20-4. ORABET'S JAPANESE—G. O. H. Phila., Oct. 20-4.

OSRIL ADELE PURVIS—Shea's, Buffalo, Oct. 20-4.

Ovalia Trio—Keith's, Prov., Oct. 20-4.

O'Connell and Mack—G. O. H. Phila., Oct. 20-4.

Orpheus Quartette—Haymarket, Chicago, Oct. 20-4.

O'Brien, Smith—Novelty, Brooklyn, Oct. 20-4.

Orla, and Clinton—Keith's, N. Y., Oct. 20-4.

Park, Dan—Proctor's, N. Y., Oct. 20-4.

Palmer, Mabel—Olympic, Chicago, Oct. 20-4.

Patrice, Mile—Columbia, St. Louis, Oct. 20-4.

Purcell, The—Columbia, St. Louis, Oct. 20-4.

Pepper, Prof.—Wonderland, Buffalo, Oct. 20-4.

Pettibone, The—Carbondale, Pa., Oct. 20-4.

Polk and Kollins—Columbus, St. Louis, Oct. 20-4.

Porter, Mr. and Mrs. Edwin M. H. and B., Brooklyn, Oct. 20-4.

Reed Birds—Leland, Albany, Oct. 20-4.

Roscoe Midgets—Chicago O. H., Oct. 20-4.

Romza and Arno—Chicago O. H., Oct. 20-4.

Rosebud and Ott—Olympic, Chicago, Oct. 20-4.

Reeves, Eddie—Keith's, Prov., Oct. 20-4.

Redding, Francesca—Keith's, Boston, Oct. 20-4.

Rochester, The—Proctor's, N. Y., Oct. 20-4.

Rosen and June—G. O. H. Phila., Oct. 20-4.

Rainbow and Billy—Haymarket, Chicago, Oct. 20-4.

Rice, Billy—Haymarket, Chicago, Oct. 20-4.

Roeber Sisters—Chicago O. H., Oct. 20-4.

Roscoe and Simms—Chicago O. H., Oct. 20-4.

Russell and Bell—Wonderland, Buffalo, Oct. 20-4.

Rigby, Arthur—Shea's, Buffalo, Oct. 20-4.

Sablon, Alice—Howard, Boston, Oct. 20-4.

Stephens, The—Tanglewood, Kansas City, Mo., Oct. 20-4.

Stephen, Gilbert—Proctor's, N. Y., Oct. 20-4.

St. Elmo—Park, Worcester, Oct. 20-4.

Silvers and Emler—H. and B., Brooklyn, Oct. 20-4.

Shepley, John—G. O. H. Washn., Oct. 20-4.

Smith and Campbell—Olympic, Chicago, Oct. 20-4.

Stimson and Morton—Columbia, Cincinnati, Oct. 20-4.

Schauf, Chas.—Wonderland, Buffalo, Oct. 20-4.

Stember, Sam—Shea's, Buffalo, Oct. 20-4.

Stephens and Wilson—Keith's, N. Y., Oct. 20-4.

Stephen, 12-18.

Sisson and Wallace—Keith's, Boston, Oct. 20-4.

Sa Vans, The—Gilmore, Springfield, Mass., Oct. 20-4.

Stanton and Medina—Keith's, Phila., Oct. 20-4.

Solaret—Keith's, Boston, Oct. 20-4.

Seymour and Dupree—Orpheum, Kansas City, Oct. 20-4.

Shoemaker, Omaha—Omaha, Oct. 20-4.

Symonds, Fannie—Chicago O. H., Oct. 20-4.

Swan and O'Day—Keith's, Boston, Oct. 20-4.

Tobins, Mundial—G. O. H. Phila., Oct. 20-4.

Trovolo, Park, Worcester, Oct. 20-4.

Tierney, John T.—Bijou, Minneapolis, Oct. 20-4.

Taylor Twin Sisters—Folies Bergere, Paris, France, Oct. 1 to Dec. 1.

Tleton—Palace, N. Y., Oct. 20-4.

Tremble, Trappine—Theatres, Chicago, Oct. 20-4.

Thornton, James—Keith's, Prov., Oct. 20-4.

Ticiani—Keith's, Prov., Oct. 20-4.

Terry and Lambert—Detroit, Mich., 13-18.

Trask and Gladwin—Palace, N. Y., Oct. 20-4.

Tanner, Cora—Columbia, Cincinnati, Oct. 20-4.

Thompson, Bert—Wonderland, Buffalo, Oct. 20-4.

Virginia Trio—Poll's, N. H., Oct. 20-4.

Von Palm, Herr—Columbia, Cincinnati, Oct. 20-4.

Watson, Harry—Columbia, Oct. 20-4.

Werners, The—Gilmore, Springfield, Mass., Oct. 20-4.

Whitmore—Cook's, Rochester, Oct. 20-4.

Wendle, Lucia—Keith's, Boston, Oct. 20-4.

Whitney Bros.—Keith's, Prov., Oct. 20-4.

Whitman, Frank—N. Y. Theatre, N. Y. city—indefinite.

Wood and Shepard—Apollo Theatre, Breslau, Germany, 1-30.

Watson, Hutchings and Edwards—Keith's, Prov., Oct. 20-4.

Williams and Melburn—Bijou, Manchester, Oct. 20-4.

Willits and Thorne—Keith's, Phila., Oct. 20-4.

Wilmington, Del., 6-11.

Whale and Doyle—Keith's, Phila., Oct. 20-4.

Wertz and Adair—Keith's, Boston, Oct. 20-4.

Wheeler and Adleman—Keith's, Phila., Oct. 20-4.

Keith's, N. Y., 6-13.

Wayne and Caldwell—Novelty, Brooklyn, Oct. 20-4.

Western, Little—Poll's, N. H., Oct. 20-4.

Wormwood, Prof.—Keith's, N. Y., Oct. 20-4.

Wilson and Lorraine—Keith's, N. Y., Oct. 20-4.

Whitney, Anna—Keith's, N. Y., Oct. 20-4.

White, Horace—Proctor's, N. Y., Oct. 20-4.

Whittemore, Goss—G. O. H. Washn., Oct. 20-4.

Wells—Columbia O. H., Oct. 20-4.

Winters, The—Columbia, Cincinnati, Oct. 20-4.

White and White—Pastor's, N. Y., Oct. 20-4.

Yorke and Adams—Chicago O. H., Oct. 20-4.

Young, Alf—Wonderland, Buffalo, Oct. 20-4.

Zarros, Three—Wonderland, Buffalo, Oct. 20-4.

#### ARIZONA'S SUCCESS.

Arizona recently concluded its long and successful run at Chicago at the Grand Opera House. A record of 125 performances was attained. The play was first produced on June 12, 1898, and can all Summer to really remarkable business. Arizona is now on tour. A long engagement will be played in Boston at the Tremont Theatre, and before the end of the season the play will be brought to New York for a run. The success of Arizona is indeed in many ways the one American drama submitted to that company of New York managers who are supposed to control the destiny of American drama, but these omnipotent ones find it more profitable to secure their successes ready made in London and Paris. Arizona happened to come under the notice of Messrs. Fred Hamlin and Karla La Shelle, who were quick to recognize the play's sterling worth. They proposed it with the utmost frankness, pointing to detail, and the singular atmospheric effects which made Alabama perfectly true and delightful were again secured in the staging of Arizona. Messrs. Hamlin and La Shelle deserve the reward they have already won on the Chicago run of the play alone. Whether the East will take as kindly to Arizona remains to be seen, but shrewd managers who have seen the play prophesy that Arizona will doubtless its Chicago run when it reaches New York. Arizona Thomas will soon submit the scenario of an new American play to Messrs. La Shelle and Hamlin, and if it can be completed before Spring it will be produced at the Grand Opera House, Chicago, this season.

#### THE LATEST COLONIAL PLAY.

The title of Larvin H. Van Westervelt Dempsey's play has been changed from *On Neutral Ground* to *A Patriot Spy*. The large company engaged for the production includes Elizabeth Vigouroux, the well-known California dramatist and actress; Willard P. Perry, Hallie Thompson, Lauren Gray, Mrs. F. Gonzalez, and William L. Raymond. The rehearsals under the direction of Dennis A. Imhause, are progressing rapidly and the elaborate scenery being prepared for the production is nearly finished. The company will carry a carload of scenery, furniture, and electrical effects, all especially devised and built for the play. The electrical effects are new and are said to be marvelously realistic, showing sunrise and sunset moving clouds, a storm gathering, and a sunburst.

The costumes have been made from models in the Government museum, and the incidental music to be used is of the Revolutionary period. The tour will begin Nov. 7.

#### H. S. TAYLOR'S EXCHANGE.

"The survival of the fittest" is exemplified by the growth of business at H. S. Taylor's Exchange in Tax Mason Building. As an intermediary between traveling and house managers there are few better qualified than Mr. Taylor from his experience and his popularity, to place attractions to the advantage of all concerned. His business during the past few months has increased remarkably, both in the number of attractions routed and the number of cities, especially those in the smaller cities and one-night stands, for which he is the New York representative. Out-of-town managers visiting the city are always sure of a welcome at Taylor's Exchange. Theatre managers throughout the country will find it to their advantage to submit their open dates to Taylor's Exchange, even though they do not care to arrange for special representation.

#### A WISE GUY.

The three-act farce-comedy, *A Wise Guy*, is meeting with success everywhere. In Baltimore last week it repeated the record-breaking business done in Brooklyn recently, and the Baltimore press was unanimous in its approval and reports of the large business done during the engagement. Richard Hyde is directing the tour and has Christmas and New Year's weeks open.

#### WICKED LONDON.

J. Charles Sanford and Harley Merry have secured Frank Harvey's new midwinter. *Wicked London*, which has had six years of popularity in England.

They will make an elaborate production of the piece, opening the season about Nov. 27. The play admits of excellent scenic effects which Harley Merry is at work upon. The striking scenes shown include a realistic prison escape, with effects, the "Sailors' rest" and cellar scenes on the river Thames. There is a possibility of the production being given at a prominent New York melodramatic house for three weeks, commencing in December.

#### A WOMAN IN THE CASE.

Bartlett and May bid fair to eclipse former successes and break records with their newly written version of *A Woman in the Case*, by W. T. Bryant. The company presenting the farce is one of the best organized for such purposes. Every principal (and there are more than a dozen) is an artist. The scenes abound in new songs, solos, choruses, and medleys. Bartlett and May head the list of funmakers. Unlike most farce-comedies *A Woman in the Case* has a plot that furnishes many surprises. Time is rapidly filling for the attraction for the rest of the season.

#### MATTERS OF FACT.

At Lincoln, Neb., recently, a number of Catholic priests occupied a box to see *Myles McCarthy* in *Dear Hearts of Ireland*, and congratulated star and company upon their success. The Rev. Father Reade invited Mr. McCarthy and Mr. Barnes, his press representative, to dine with him next day, and presented to Mr. McCarthy a fine St. Bernard dog.

Arthur C. Alston spent Sunday in New York en route to Milwaukee, where he saw the *Souvenir of Satan* playing the Auditorium. The *Souvenir* is playing in Dearborn, and the *Dear Hearts* in Milwaukee. Arthur is directing the tour of Ben Hendricks in *A Venetian Gentleman* and incidentally hooking the tour of Tennessee's *Pardon* for 1900-1901.

Mrs. Neil Warner and her daughter, Affie Warner, now playing in We-Ums of Tennessee, have been praised highly by the press in every town that the company has visited. The Boston "Evening Record" says: "The company playing We-Ums of Tennessee is remarkable in its beauty and sprightliness of its members, and in its cast stands Mrs. Neil Warner, who is tall, graceful, just plump enough, and possessed of humor which much becomes comic face. Affie Warner, who plays the heroine, is tall and slender, dark and flashing, and endowed with well-bred ankles."

*"My Northern Home"* and *"My Jessie Dear,"* which Arthur Donaldson is singing in *Yon Yonson*, are receiving the highest commendation.

Lydia Barry is a co-star this season with William Barry in *The Rising Generation*, and her songs are a feature of the entertainment.

Yale's Devil's Auction opened at the Academy of Music, Halifax, N. S., last week Monday night to \$750.

Over the Fence, Owen Davis' new musical farce-comedy, has been very successful in the East. The author has added much new and taking business since the opening of the season.

Robert R. Simmonds, business-manager of Waite's Comedy company, says that organization, which is headed by George H. Summers, is the strongest that Waite's season has been. The company thus far has exceeded all expectations. It opened at Waterbury, Holyoke, Pittsfield, and Meriden to capacity, and at the new opera house in Torrington, Conn., turned people away at 7:45.

Watson's Opera House, Lynn, Mass., is doing a big business. Hayes and Lytton in *A Wise Guy*, opened a three-days' engagement there on Thursday, Oct. 26, to large audiences, both matinee and night. Friday they filled the house completely, and there was not a seat to be had at box-office for Saturday. Every attraction that has played Watson's house has asked for return dates. *The Rising Generation*, *The Span of Life*, *Paul and Bad Boy*, *The Katzenjammer Kids*, *Guy Brothers*, *Minnows*, *The Crackers*, and <i

## VAUDEVILLE CORRESPONDENCE.

**CHICAGO, ILL.**—At the Olympic Joseph Hart and Carrie Du Mar are the popular headliners and are doing their sketch, Dr. Chancy's Visit. Henry French, Smith and Campbell, the Three Rosedales and Phil Orr, Van Alstyne, Elizabeth Moore, Mrs. Munson, Fisher Sisters, Robbie Field, Fleurette and Frank Gardner, James McDuff, Maude and Rose, Neeta, Mabel Palmer, Raimond and Ryner, and the Norton Brothers make up the rest of the bill.—The Haymarket has begun its regular Winter season, and on Sunday commenced giving a continuous performance every day. The programme includes Le Roy and Clayton, Billy Rice, H. W. Friedman, Sam Kitts, Clara Morris, Jessie Richmond, Glencore, Joseph Adelmar, Mabel Craig, Jessie Miller, Williams, Williams and O'Neill, Johnnie Williams, the Mitchells, the Orpheum Quartette, the Tennis Trio, and Lu Laine and Darrell.—The Four Cohans as topliners are drawing big business at the Chicago Opera House. The list also includes Bowow Minetts, Meriel Sisters, Ethel Levey, Terke and Adams, John E. Camp, Rama and Arno, Mike Diana, the Rosedale Sisters, Jack Simon, Eddie Rose, Roscoe and Simon, Juggling Nellie and Cross and Hilton, "The Girl With the Auburn Hair," after a two weeks' rest, made her re-appearance at Hopkins' Sunday, and at once became popular with the Colonels' patrons. The act is staged with the most elaborate and complete scenic and mechanical equipment ever seen on the vaudeville stage. Charles J. Hart and M. Chevalier are also on the card.—The hill, and the stock on playing Northern Lights.—Macao's City Club remains a second week at Sam T. Jack's, with Fanny Everett as its star.—At the Trocadero the Gayest Manhattan Burlesques are doing two burlesques, The Female Seminary and A Quick Lunch. Monte Collins and Norma Willis, the Eldridges, Phillips and Nayman, the Archer Sisters, and the Karpets, Brothers, are the headliners. The lyric is given over to vaudeville this week. Bob Fitzsimmons co., under the management of Martin Julian, being the attraction. Fitzsimmons, Theo, and Fox and Fesey are the principal attractions.—Mary Townley, who is assisting Felix Morris in his sketches, is a Chicago girl.—Manager John Murdoch visited Cincinnati and Indianapolis last week.—The Orpheum circuit management announces that it has given a grand exhibition at the New Theatre in Denver, and will shortly open its new house there. M. A. TWYFORD.

**BOSTON, MASS.**—Harry Lucy is the topliner at Keith's this week, appearing in Captain Pickle, Night Off, assisted by Ida Van Sickle, Solarite, who has made a hit second only to Pupila, remains another week, and the other features are Francesco Redding in My Friend from Texas, Drawee, Monroe and Mack, Damon Brothers, Dillon Brothers, Maxwell and Simpson, Werts and Adair, Oscar Sisson, Esther Wallace, Lucy Verdin, Deets and Don, Swan and O'Day, Hart and Wilson, Howley and Leslie, the Mulligan Sisters, Ascot and Eddie Hoyt, and Ned and the biograph, which is especially devoted to Harvard pictures this week.

The Imperial Burlesques make their Boston debut at the Lyceum this week.  
For the smoking concerts at the Palace the Utopia Burlesques furnish entertainment this week.

All the Burlesques are at the Howard Atheneum this week.

The olio introduces Price and Watson, the Hechows, Widder, Field and Russell, Frank M. Forrest, the Lorraine, Alice Sabler and Phil H. Morton, while the topliners are Troja, Walter Stanton and Lotte West Syndra.

The vaudeville attractions at Austin and Stone's this week are Burto, Sisters Brooks, Addison Brothers, Phillips Head, Elmer and Russell, Keeler, Broder and Emma, Patzona, Monella and Russell, Whittemore, Sisters, Cooper and Baile, May Hoey, Dooling and Brennan, Alabama Four, Marie Rogers, Whitley and Bell, Charles and Eva Parcer, Leon Vickers, Pearl Irving, and others.

Eva Reid's Female Minstrels are among the features of the Midland.

Armenians, co., including Carrie Tutein, Flora Harvey, Dick Plunkett, L. Daniels, James Anderson, and Myra Goodwin, sailed from Boston on the "Admiral Dewey" last week for Port Antonio, Jamaica. They are going to make a tour through the tropics.

JAY BENTON.

**WASHINGTON, D. C.**—The Grand Opera House presents a strong bill for the current week, including Will M. Creasy and Blanche Dayne, in Grasping an Opportunity, Gus Williams, Gruet, Beers and Gruet, McMahon and King, John Shephy, Harry Edison and Doug, Joe, Miles Sisters, and Aram and Wagner. Bohemian Vaudeville co., featuring a new act, the Bowery Burlesques are at the Lyceum, presenting an entertainment that thoroughly pleases. The second edition of the burlesque, Slumming, by Loney Haskell, is a strong feature. Miner and Van's Bohemian Burlesques open 6.—The Bijou is in full possession of the kilo-to-night and their numerous friends, to honor their honorary member, Charles E. Sweet, the top-ranking boxer. Sweet gave birth to the longest and perhaps the best performance of his act yet seen. He was the recipient of an immense floral insignia. The list of this week includes Russell Brothers, Lillian Green and William Friend, Bogart and O'Brien, Sister Tyson, Laura Comstock, and the Maginleys.—Items: Colleen, the wire-walker, met with an accident at the Bijou, 26 which put him out of the bill for the remainder of the week. While jumping his wire a clamp slipped and the wire slackened. He saved himself from falling by catching himself with his hands. His back was severely wrenches, and it may be several weeks before he will be able to work again.—Whitman Osgood, press agent of the Grand, has contributed to the current number of the St. Nicholas an alliterative poem on behalf of our countrymen, which formerly occupied a place in the War, State, and Navy Building, that are destined for display at the coming Paris Exposition. The work is entitled Our Miniature Navy.

JOHN T. WARDE.

**PHILADELPHIA, PA.**—John G. Jerome, the successful manager of the Lyceum, by the advice of his friends, has temporarily transferred his interests in the house to H. P. Crowell, who will give the business his earnest attention. The attraction offered this week is The Gay Masquerade in a novel and entertaining programme. Cracker Jacks 6.—Sam Devere's co. is at the Trocadero, opening to a crowded house. A burlesque on The Turke closes the entertainment. Miss Williams, Juvenile comedian, and Ketchie brothers 12.—Burke Brothers' Wives, Women and Song co. holds the week at the Kensington.—The Arch Street Museum presents continuous vaudeville by Jones and Sutton, Grace Leonard, Ford and Franklin, McCabe and Flynn, Fielding, Worth and Marshall, and the Beech Family.—The Dewey in Camden, N. J. (W. H. Long, manager), offers the following: Lydia, French girls, dressed as New York Ladies; Bob, Costello Twins and the stock co. in The Pawpaw Shop.

S. FERNBERGER.

**PROVIDENCE, R. I.**—Keith's (Charles Lovenberg, resident manager) Barnes and Slauson in a bright sketch with A. Harrigan. Broder and co. made a big hit, as usual. Harry Lucy and Ida Van Sickle, Brothers, Dann, Monte Myro Troupe, Lucy Verdin, Rita Linde, Wilson and Leicester, Kennedy and Quintrell, McBride and Goodrich, Hoyt and Neff, C. P. Forrester, and the biograph were all good. Oct. 30-4: Faison and Errol, Thomas Thornton, Whiting Brothers, Gipsy Quartette, Taciana, Orpheum Trio, Burto, and the Frosetti, Hartings and Edwards, Broder and Fresco, Higgins, Joseph Goetz, Bryan and Norman, and Eddie Reeves.—Olympic (Spitz and Nathanson, managers): Al. Reeves' Double co. gave a lively performance Oct. 22-28 to large audiences. Weber's Parisian Widows 6.—Westminster (George H. Batcheller, manager): The Gay Morning Glories with Terry McGovern added, opened Oct. 22 to S. R. O. Bob, Burto, and the Frosetti, Higgins and Edwards, Hartings and Fresco, Higgins, Joseph Goetz, Bryan and Norman, and Eddie Reeves.—The Dewey in Camden, N. J. (W. H. Long, manager), offers the following: Lydia, French girls, dressed as New York Ladies; Bob, Costello Twins and the stock co. in The Pawpaw Shop.

8. FERNBERGER.

**NEW HAVEN, CONN.**—Wonderland (S. Z. Poll, manager): Week Oct. 22-28 one of the best bills ever seen here attracted large audiences. The feature act was the Four O'Learys, who gave a finished and sensational acrobatic act. Francesca Friend and co. in Will Creasy's sketch, My Friends from Texas, were also in this type of entertainment. The sketch was also situationally laughable and the dialogue good. Louis Simon made an emphatic hit. The Seven Best Birds made a warm noise for themselves in the hearts of the Wonderland patrons. Dave Reed, Jr., is a comedian and his business got laughs from start to finish. McElroy and King, Paxton and Jerome, Kilroy and Lee, and the Constantine Sisters made up the trio. Week, Oct. 24-30: Anna and Johnson, and the Cosmopolitan Trio. Little Westerner, Mr. and Mrs. Newville, Marshall and Sardell, the Virginia Trio, and Barnes and Slauson.—Item: Joseph Poll, treasurer of the Wonderland, celebrated his forty-third birthday Oct. 26.

JANE MARLIN.

**JERSEY CITY, N. J.**—The Knickerbockers at the Sun Ton Oct. 22-28 did an excellent business. It is the best bill of the season, opening with a closing act, which were written by Alf Gandy and their company a number of good musical specialties. Coser, Grant heads the burlesque contingent, all of whom are good looking, well formed women. The Absconder is the closing act, handsomely dressed and mounted. Fred Berlin's Majestic Burlesque co. Oct. 22-28: Bohemian Burlesques 6-11.—ITEMS: Bert Leslie, of the Knickerbockers Burlesque co., was ill and did not appear with the co. Oct. 22-28. Manager Bert played in the show. Miss New York, Jr., Oct. 30-4.

CINCINNATI, OH.

The Columbia Oct. 22-28 had a bill of its usual excellence, containing Lavender and Tomson, Alice Lewis, Emmonds, Emerson and Emmons; Hanson and Nelson, the Five Cornallias, Barnoy Fagan and Henrietta Byron, Alexander Taciana, the Nawns, Charles T. Aldrich, and the biograph.

MILWAUKEE, WIS.

—The Star turned many away Oct. 22, the Rents-Santley co. being the attraction. The performance pleased. A musical burlesque with a variety was successfully given. Rose Sydel's London Belles Oct. 29-4.

SCRANTON, PA.

Gentry (Austin, Walsh, manager): Miner and Van's Bohemian Burlesques Oct. 22-28 gave one of the best performances seen here this season. Van and Norbitz made a big hit. Dark Oct. 26-28. Miss New York, Jr., Oct. 30-4.

CINCINNATI, OH.

The Tammany Tigers drew big houses Oct. 22-28. Zaza and The King of the Hobo Ring are the burlesques. Tuxedo Club is underlined.

—Next week, Heuer's has Hyde's Comedians, with Helen More.

ROCHESTER, N. Y.

Bijou (Jake Wells, manager): Best bill of the season is attracting big audiences.

—Eldridge, Elsie, Stiles, Jules and May Fanion, Sankey Brothers, Farrell and Starkie, Devane and Deveaux, and the vitagraph pleased.

Foley's Vaudeville was a valuable addition.

Caron and Herbert and the Reed Family 30.—Galaxy, Agnes Barry, manager: In spite of the opposition this popular house holds its own. Ed Rash's Victoria Burlesques 19-21 gave a good performance. Maccio's Jolly Girls Widows followed Oct. 23-25 to a succession of large houses. New City Sun Oct. 26-28. Comique (Thomas Barry, manager): W. L. Bissell's Fads and Follies co. appeared to fair business Oct. 23-25. Little Egypt Burlesques Oct. 26-28.

CHARLES N. PHELPS.

**SAN FRANCISCO, CAL.**—The Orpheum is doing its usual rushing business. Week Oct. 15-22. Mile, Lotty appeared in a Parisian novelty: J. D. Winton ventriloquized cleverly. Thomas Brown created a good impression as a monologue artist. Howard's miniature circus made as much fun as ever. The Australian Circus, the Jesters troupe, the La Paix Sisters, and the Haskins made up a first-class bill.

Louis N. Bitzen's orchestra still delights at the Oberon. Marie Wilbur sings charmingly. Also, Helen Forrest.—The Rossells are scoring with a clever aerial act at Olympia.—Weston and Herbert, musical specialists, drew crowds to the Chutes this week.

FRED S. MYRTLE.

**BUFFALO, N. Y.**—Shea's (M. Shea, manager): Pupila was the best of her class ever seen here. She opened for a week Oct. 23. Young Toon and Monte Chit gave a clever performance. Fred Nibley was very amusing. Business fair.

UTICA, N. Y.

Bijou (Ad Carlisle, manager): The hill, like the business, is first-class. Oct. 23-29: Murphy and Winkler, Crimmins and Maggie, Annie Whitmore, John W. Powers, Charles E. Schatz, and Leon Morris' pantomime.

OMAHA, NEB.

—At the Crofton-Orpheum, Manager: The

Harmonia presented an excellent bill week of Oct. 22, in which Gertrude Haynes, Ziska, Zava, and Hilda, Mason and Francois, Lilly, Garry, and the Mitchells were prominent parts, and were given a cordial reception.

SPRINGFIELD, MASS.

New Gilmore (P. F. Shaw and Co., managers): Week Oct. 23: Raymond Moore, Vitagraph, Trovolo, Maginel Mullini co., Lester and Jerniman, the Harpers, and Eckert and Berg. Shows bill to good account.

PARKERSBURG, W. VA.

First Street (Fred Clinton, manager): Week Oct. 22-28: The Comstocks, Courtright and Lee, Clayton and Deacon, Neva Aymer, Zelma Rollis, Hoy and Flaxie, and Flo Gilbert.

INDIANAPOLIS, IND.

Empire: The Butterly Burlesques held the boards week Oct. 23. The hill is fairly good; business ditto. High Rollers Oct. 30 week. Tuxedo Club 6.

DETROIT, MICH.

McTosh and Walsh's co. of colored artists are at the Capitol Square Oct. 22-28 to good houses. The piece is styled A Hot Time in Old Dixie. Semion's Extravaganza co. Oct. 29.

PATERSON, N. J.

Bijou (Ben Lewitt, manager): Bryant and Watson's Australian Burlesques 21-28 to good business. Jacobs and Lowrey's Merry Maidens Oct. 29.

GRAND RAPIDS, MICH.

Smith's (Mrs. W. B. Smith, manager): May, Howard's Burlesques co. has done a large business week of Oct. 23. The performance includes many good specialties and pleases.

WILKES-BARRE, PA.

Bijou (Austin, Walsh, manager): Harry W. Sonnen's Extravaganza co. in music hall Oct. 20-29. Dark Oct. 23-25. Miner and Van's Bohemian Burlesques 26-28.

PEORIA, ILL.

West's (P. A. West, manager): Week Oct. 22 King of Stump, Powers and Hyde, Fred Cohn, Campbell and Fletcher, and John Sander's Marionettes.

LOUISVILLE, KY.

Clark Brothers' Royal Burlesques week Oct. 22 at the New Buckingham to large business. Tenley and Simonds and others made hits.

EASTON, PA.

Wonderland (Otto Rost, manager): A Trip to Coney Island Oct. 23-28 to good business.

READING, PA.

Lyceum (Lew Wambold, manager): Pat Malone's annual large audience with good performances of New Irish Visitors Oct. 23-25.

Little Egypt Burlesques opened a three days' engagement Oct. 23 to S. E. O. and continued with good business to excellent satisfaction. Miss New York, Jr., Oct. 24-28.

TORONTO, CAN.

Shea's (M. Shea, manager): Papila was the best of her class ever seen here. She opened for a week Oct. 23. Young Toon and Monte Chit gave a clever performance. Fred Nibley was very amusing. Business fair.

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The whole effect is a most beautiful one and the act deserved all of the applause it received.—*Phila. Inquirer*.

Sept. 3, 1899.

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In the scene with Armand's father, she was most excellent; in the scene with Armand in the fourth act she was still better, even if it is more brief, and in the last scene her physical beauty and the grace of her person were remarkable. Her death was entirely consummate; her cough, impeded respiration, weakness, were all tragic to life. As among Canaries Miss Truax employed intelligence in her study of the role, and while I cannot say that she led me to believe that it is one of her especial triumphs, she at least did that which actresses far and away more renowned than she have failed to do—she never deserted the womanly for the dramatically emotional.—*Baltimore American*, Oct. 22, 1899.

# Blanche Segmow

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R. O. Meech as Sig. Tamburini scored the greatest  
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